LANDING ON YOUR FEET

Getting Fired May Mean the Start Of a Better Career

By Bernice Kanner

THE ART OF HEALING

Painting Is Therapy For Disabled Youths In a Harlem Program

By Kay Larson

DRESSING UP THE STORE

Romeo Gigli's New Midtown Boutique Is a Show in Itself

By Marilyn Bethany

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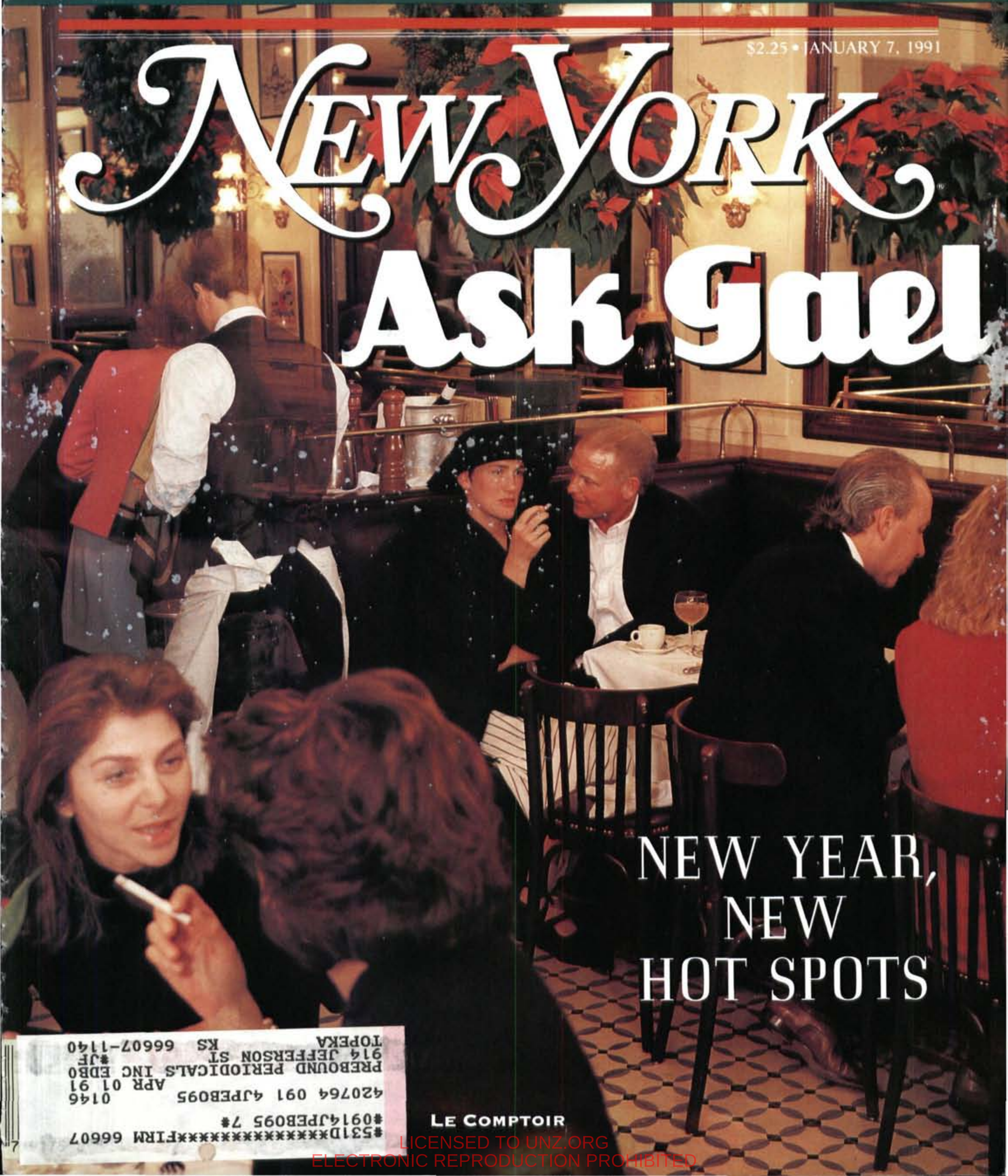
NEW YORK



Ask Gael

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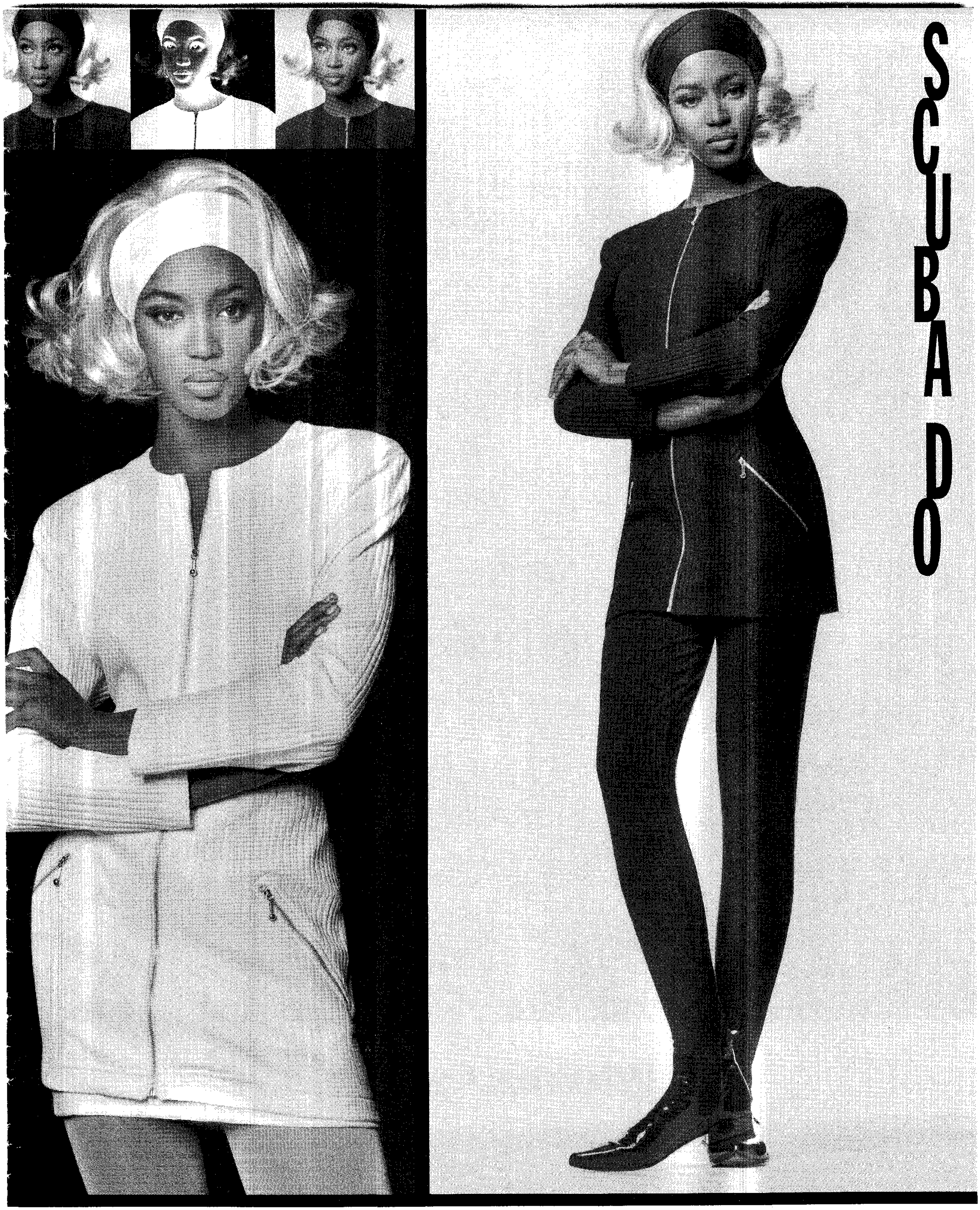

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BY GAEL GREENE

Our Insatiable Critic knows you're confused. She's caught you skipping dessert, stumbling through Chinatown, gnawing hors d'oeuvre at all the wrong tables. Enough. For '91, ring out your old rooms—and sit down to something new. Want romance? Try Mark's tasseled pillows. Can't stand the noise? Head for Mondrian—it's padded. Stuck with the kids? Call Mickey Mantle. Time for twenty questions—the ones you've just got to ask Gael.

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BY BERNICE KANNER

The economy's sinking, but don't despair. Meet eleven people who found themselves out of work—and then rebounded to great success. Many had long wanted out of their ruts. And now they're happy: Sorority sisters (right) built a design business; a Chase Manhattan VP runs a McDonald's. "I discovered," he says, "there's ketchup running through my veins."

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In Harlem, youngsters fight their way back to life—with brushes, canvas, and a little bright paint. For two years, Harlem Hospital Center's Horizon Art Studio has fed creative medicine to crippled minority children. Many were shot and paralyzed. Gregory Smith (left) has sickle-cell anemia. But in the studio, confronting their own artistry, they grow stronger and more confident. *New York*'s art critic unveils their work.

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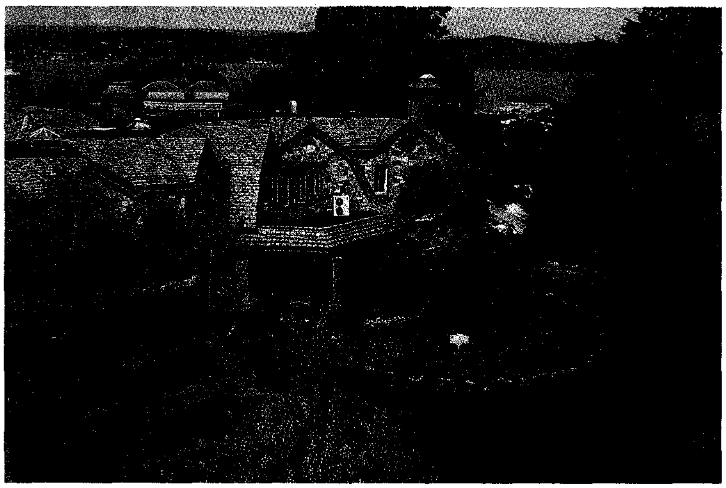

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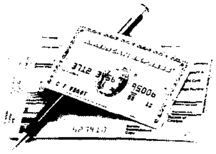

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LETTERS

Parental Guidance Suggested

AS AN ABUSED CHILD WHO HAS WORKED FOR the Child Protection Team at New York Hospital–Cornell Medical Center, I've seen tragedies turn into happy endings. Please, help whenever you can ["Sparing the Child," by Michael Robbins, December 10]. It's very needed and will be appreciated more than you know.

Alyxx Morgen
Manhattan

I WAS SURPRISED AT MICHAEL ROBBINS'S INsistence that the way to help children is to report every suspicion of maltreatment to authorities. Robbins proposes we report children who "lack adequate food, clothing, shelter, medical or dental care, or glasses"—which would describe a large portion of the South Bronx's juvenile population. The city routinely breaks up families solely because they lack adequate housing.

Robbins thinks only brutally beaten children end up in foster care, but the single largest cause of foster-care placement is the confusion of a family's poverty with neglect. Children can wind up beaten, raped, or dead if placed in a foster home. A Baltimore study found abuse in one out of four foster homes, and a 1982 City Department of Investigation report blasted New York City's indifference to abuse in foster care. The criteria used by protective workers must be narrowed so poverty is not confused with neglect. We should concentrate on intensive family-preservation services like day care, baby-sitting, and emergency-cash assistance. Such services are better, cheaper, and safer than foster care. If we really want to spare the child, we have to start by sparing the family.

Richard Wexler
Albany, N.Y.

None of Their Business?

BEFORE WE TAKE SERIOUSLY ANY OF THE pundits who purport to know how to save our city ["How to Save New York," November 26], here are some questions from a real New Yorker: Do you live here? Do you send your children to our public schools? Do you get to work via our public transportation? Do you go to our libraries, museums, stores, supermarkets, street fairs, stadia, or are you one of our many parasites, fleeing *after* the money is made? Here's my suggestion: Put yourselves and your families where your mouths are. Otherwise, I advise you to get lost.

Michaela Kane Schaeffer
Brooklyn

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

Fur Goodness' Sake!

I'M NOT AN ANIMAL-RIGHTS ACTIVIST, AND I don't throw paint on women who wear fur (since I'd have to start with my mother). I do, however, take exception to *New York*'s assertion that "fur is right in step with fashion these days," given the fact that several designers have announced that they will no longer produce fur apparel ["From the Fur Side," by Martha Baker, December 10]. I was surprised that the feature contained not one fake-fur coat to offset this carnage of beaver and mink. Thanks to the miracle of twentieth-century technology, it is now actually possible to design a warm and attractive *faux* fur without the benefit of another creature's skin.

Name withheld
Amherst, Mass.

IN MY OPINION, FUR ALWAYS LOOKS BEST when worn on the back of its original owner.

Stacia Brownjohn
Ridgefield, Conn.

We Wish You a Merry. . . .

DON'T YOU THINK, IN A CITY AS DIVERSE AS New York, there might be room in our "gorgeous mosaic" for those of us who celebrate holidays other than Christmas? Maybe you could call your annual "Christmas Gifts" issue [December 3] the "Holiday Gifts" issue as a nod to the rest of us.

Elisa Owen
Manhattan

Is He Nuts?

JAMES LIBBY'S LETTER "DUPE TO NUTS" ["Letters," November 26] misses the point about what is happening in the rain forest. Most nut gatherers don't even earn three to four cents per pound, as Alex Williams stated in "Morally Correct Munchies" ["Fast Track," November 5], but are forced to sell nuts for a fraction of their value to pay these same merchants for food and other necessities. In the rain forest, these items are sometimes marked up more than 1000 percent. This "company store" system has kept forest residents in a state of semi-slavery, which eventually forces them to abandon the forests. Libby suggests nuts cannot compete with livestock or logging, but our research proves that even earning three cents per pound, the average nut collector generates three times more income per acre in the western Amazon than the same land generates from the sale of beef. One of the ways to save the rain forest is to generate income for forest residents. Nuts generate employment for many and don't exhaust the land. Last year, Cultural Survival donated the first nut-shelling factory in the rain forest that is operated by nut collectors, who now net up to ten times more income than before. Only nuts sold through our program to people like David Sadka allow gatherers to share in the profit that was formerly added to nuts *after* they left the forest for processing.

Jason Clay
Director
The Rain Forest Marketing Project
Cultural Survival
Cambridge, Mass.

REGARDING JAMES LIBBY'S COMMENT THAT I am still "a lot closer to Wall Street" than I would like people to suspect, it is true that From the Rainforest is turning a profit on its nut sales. Businesses need to work alongside not-for-profit organizations to bring their missions and objectives to a larger audience. We donate 5 percent of the cost of every pound of fruit and nuts we buy and 5 percent of our net profits to Cultural Survival for its efforts to help the rain forest—hence our price of $9.95 for twelve ounces of cashews.

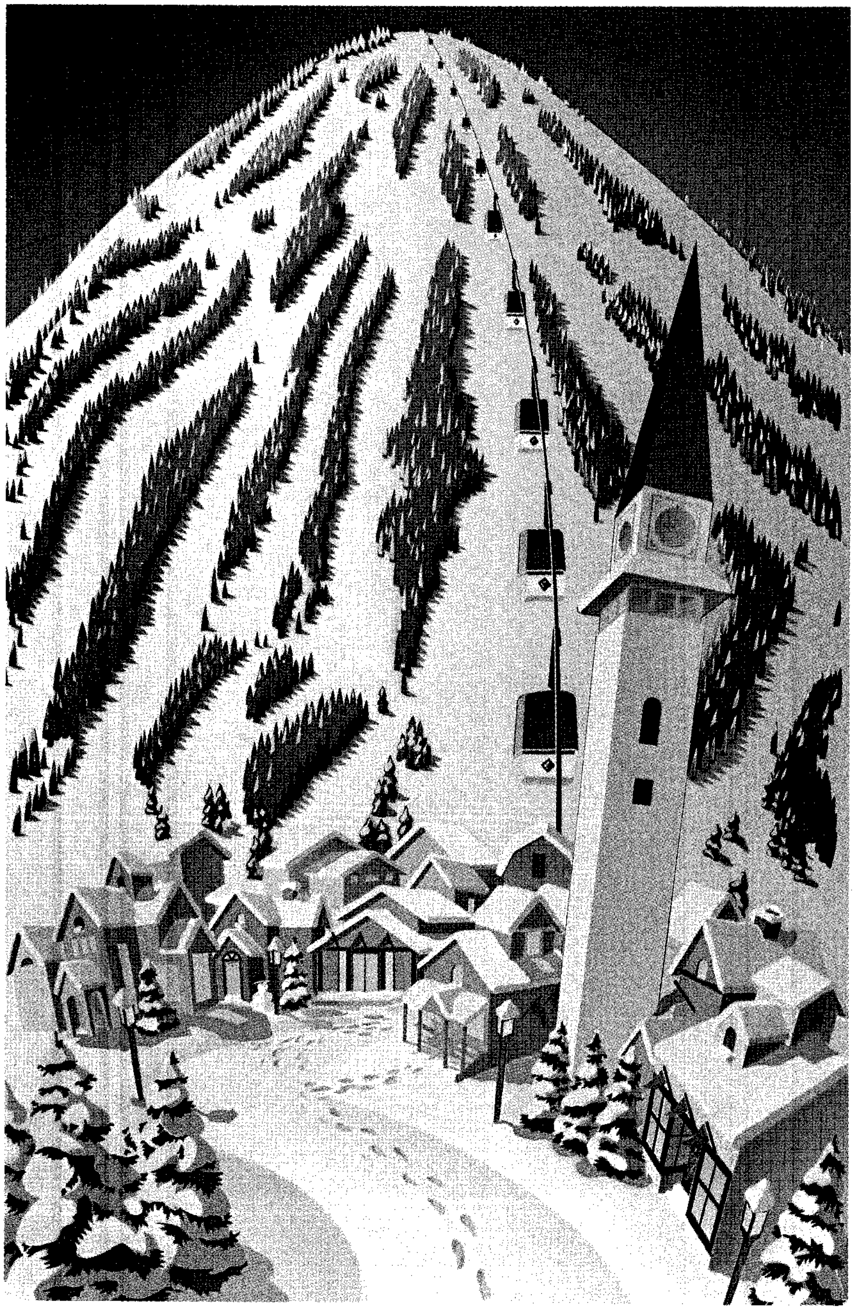
David Sadka
President
From the Rainforest
Manhattan

Seeing Red

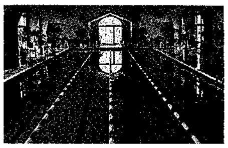
IN HER REVIEW OF HOWARD FAST'S BOOK *Being Red*, Rhoda Koenig writes that "Fast's defense concerning his ignorance of the party's crimes is that he heard so much anti-Communist nonsense, it was hard to believe that some of the accusations were true" ["Books: Party Time," November 5]. When Fast was a member of the American Communist Party, it unswervingly supported Stalin, who not only murdered millions of Soviets but promoted anti-Semitism and conspired with Hitler. Koenig should know that those like Fast who have fanatical ideas of right and wrong are capable of both good and evil. They are like the members of a southern mob who could lynch a black man one day and then shed tears for a cat stuck in a tree the next. A character in Saul Bellow's *Herzog* well describes self-righteous extremists like Howard Fast when he says, "Somewhere in every intellectual is a dumb jerk." Only the word Bellow uses is unprintable.

Julius Heller
Queens

THIS WINTER, GO WHERE THE WATER IS WARM, THE SKY IS BRIGHT, AND STRANGE, NATIVE MUSIC FILLS THE AIR.



Sometime this winter, you will need to get away from it all. You will need warm water, blue sky and beautiful scenery. You will need a place where you can play tennis, browse through shops, or laze around and do nothing. You will also need your skis. Because this winter, you can escape to Stratton. Our Escape Ski Vacation Packages last 3 or 5 weekdays. With or without lodging. And they include everything under the sun, as well as on top of the snow. Like instructor-escorted skiing. Free lunches. Free tickets for our lifts and Starship gondola. Champagne parties. Tyrolean dinners. Entertainment. Even special programs for the kids. All on 92 exciting ski trails on the highest mountain in southern Vermont. Call us now. And this year, you could go on a really hot vacation without sweating the details.



Apres ski: warm, blue water.

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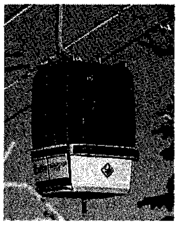

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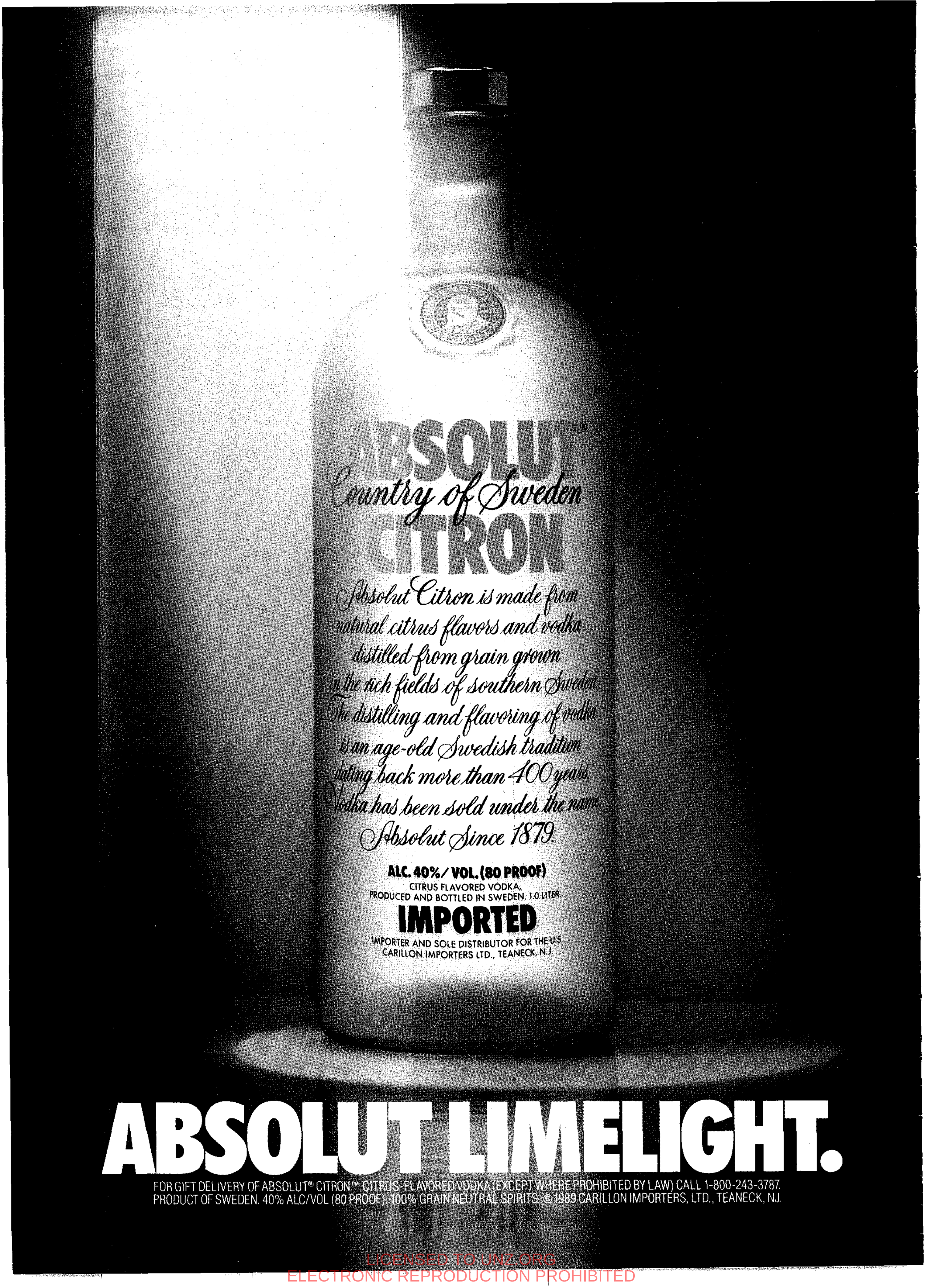
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NEW YORK

INTELLIGENCER

BY JEANNETTE WALLS

MODEST CONTENDER...LOUIS'S LEASE...WOODY'S INTERIORS...RUNWAY WAR...IN THE PINK

MRAZEK IS READY FOR D'AMATO SEAT

Add Congressman Robert J. Mrazek to the hopefuls eyeing Alfonse D'Amato's Senate seat.

Mrazek—a Democrat from Suffolk County—hasn't declared his candidacy but says he is "seriously exploring the race." State Attorney General Robert Abrams, City Comptroller Elizabeth Holtzman, Consumer Affairs Commissioner Mark Green, and 1984 vice-presidential candidate Geraldine Ferraro have also been mentioned as potential candidates. D'Amato's term expires in 1992.

"I'm well prepared to do the job," says the five-term congressman, who is on the House Appropriations Committee. "The only question in my mind is whether I can win. When you get past the votes I can count on from my family and my Czechoslovakian base, I still need about 3 million more."

BRITISH RESIST FRENCH COUTURE LURE

France and England are battling it out again—this time on the runway. In anticipation of Europe's economic unification in 1992, the Chambre Syndicale—the big French fashion organization—is stepping up its effort to lure the world's fashion shows to Paris.

"Paris has long dominated the industry; now they're trying to get a monopoly," says one source. "London had some compelling shows during the mid-eighties, but lately interest in their stuff has slackened. Then Paris scored a big victory by luring John Galliano's and Katharine Hamnett's shows from London."

Now some British designers are grouping for a counterattack. Marc Bohan, formerly of Christian Dior, has joined Hartnell, a dressmaker to the queen. Bohan and five other prominent English designers have formed the British Couture Federation, which they hope will rekindle desire for English high fashion. Bohan will be showing January 24.

"They're making a highly visible stand against the French effort to bring fashion to Paris no matter where the clothes are designed," says one insider. "There will be interest in the London shows this season, if for no reason other than Bohan," says another source. "The ironic thing about this is that the person leading the British charge, Bohan, is a Frenchman."

IS LOUIS, BOSTON SKIPPING NEW YORK?

Louis, Boston seems to be feeling threadbare these days. The upscale clothier may close its shop on 57th Street near Lexington Avenue, says a source. When it opened in New York in 1988, Louis, Boston catered to the flush—selling $1,000 suits and $100 ties. But the source says the three-store chain has fallen victim to the economy and overly aggressive expansion.

A spokeswoman denies the story. "We're staying open and paying all our bills," says marketing director Debi Greenberg. The source adds, however, that Louis is negotiating with its landlord to get out of its lease and is offering a five-figure settlement rather than the seven-figure annual rent. The source says that the building's owners are showing the space to prospective tenants. The store's landlord, Madison Equities, didn't return calls.

WOODY'S NEXT FILM: THE INSIDE STORY

Woody Allen's latest film, *Alice,* takes potshots at the acquisitive eighties, but his next movie will probably look back at leaner times. The secretive director's set decorator was recently spotted "buying like there was no tomorrow"—collecting Depression-era furnishings in Nyack's antiques district.

"It might be for just one or two old interiors, or for a scene or two set in the thirties, like he did in *Crimes and Misdemeanors,*" says the observer in Nyack. "But he was buying so much, we figured it would have to be a good part of the movie." Allen's spokeswoman was, of course, mum about the picture.

ASSOCIATE EDITOR: DEGEN PENER

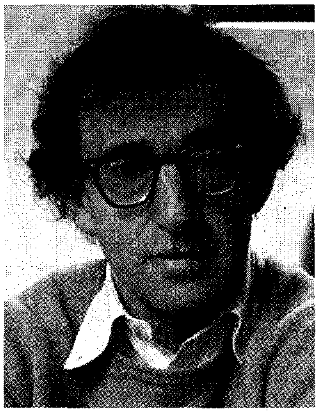
ON CAPITOL HILL: SIGNS OF GAY RIGHTS

Has a large segment of Capitol Hill decided to openly support gay rights? Congressional staffers have noticed that dozens of cars parked in the House of Representatives lot are sporting pink triangles, a gay-liberation symbol, on their front bumpers. "I've been wondering why these conservative types are driving around with those stickers," says a congressional aide.

The triangles aren't political statements, however—just color-coded parking stickers. The pink isn't symbolic, a House parking manager says: "We change the colors every year. We have only a certain number of colors, so we have to go for what's available."

ROBERT MRAZEK

LOUIS, BOSTON



WOODY ALLEN

Photographs: top, Sygma; center, Les Stone/Sygma; bottom, Eva Sereny/Sygma.

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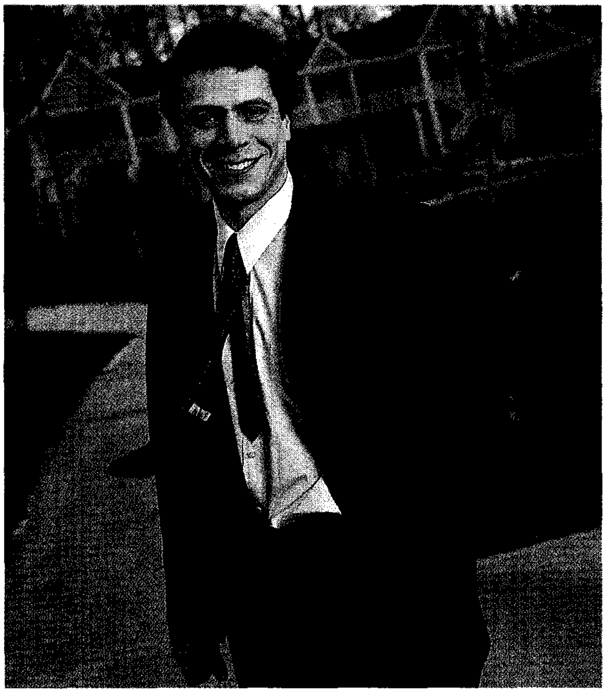

ANDREW CUOMO: *Challenging urban bureaucracies.*

A HOMELESS PROJECT THAT WORKS

"WHY DON'T YOU WRITE SOMETHING UPbeat for a change?" Andrew Cuomo says. "Everyone's down on the city. Everyone says there's nothing we can do. Why don't you write about a program that's working?"

We're somewhere in the Bronx, amid the premature archaeology of twentieth-century America. Hulks of cars, hulks of buildings, hulks of humanity clotted near flaming trash barrels. Write something happy? Yo-ho-ho. "Just wait," Cuomo says. "I'm gonna blow your mind."

And he does. Within minutes, we're gazing at the improbable clock tower of his latest homeless center, on Morris Avenue. The tower is new; the clock is working. "You have to provide something of value if you want the people to respect it," he says. "We give them a clean, safe place to live while they're getting their lives together. Look at this playground—I love the surface." He's bouncing on springy synthetic turf. "It's made of shredded tires." He moves on, into the reception area: "Each person who comes here gets individual attention—a caseworker, health care, job training, day care, drug programs, and AA where appropriate. We have a staff of 90 for only 200 families."

Give credit where credit is due. Andrew Cuomo, now 33, probably doesn't get his fair share because he's you-know-who's son, but his H.E.L.P. for the Homeless program has grown exponentially in the past two years—from a single site in East New York to eight around the state, with about 1,000 units. He has been welcomed by local governments because he offers quality and efficiency. His centers cost two thirds as much per homeless family as a New York City welfare hotel. His Bronx AIDS hospice costs $200 per day vs. $700 in a city hospital.

Okay, cynics: H.E.L.P. probably *wouldn't* be happening if the last name weren't Cuomo. The name—and the reputation: the governor's one true confidant—make it easier for the city to give Cuomo land for his centers; and for construction unions to bend their work rules to allow him to use prefab units; and for politicians in less than hospitable places like Westchester County to turn the taxpayers' money over to . . . some kid with no real track record prior to the day before yesterday. And, yes, he may well be doing it as part of a long-term personal strategy (just as young Joe Kennedy sold nonprofit oil to the poor in Boston). But he *is* doing it.

More important, he's doing it right. In fact, H.E.L.P. presents a clear challenge to the way urban bureaucracies—like New York's Human Resources Administration—have been dealing with the chronically poor. "Government shouldn't be in the business of providing these sorts of services," Cuomo says flatly. "Government *can't* do construction in any reasonable way because of all the rules. We've built over $100 million on time and under budget. And government can't provide the social services efficiently, either."

"You're a right-winger," I offer.

"No," he says. "Conservatives talk about volunteerism, a thousand points of light. But who provides the electricity for all those lights? The government should. The government's role should be to write the checks and stand out of the way—let private not-for-profit groups do the programs. Of course, you have to make sure the money isn't being wasted. There have to be standards."

The irony is, the most important standards in a program like H.E.L.P. are the ones that government has been legally enjoined from enforcing—by a generation of misguided civil-libertarian suits—in *its own* poverty programs: Because H.E.L.P. is private, Andrew Cuomo can demand a certain standard of behavior from the people who come to his centers. He has a five-page list of rules. There is a curfew. All visitors must sign in. Drugs and guns are forbidden. "You have to agree to be part of the program," Cuomo says. "You have to see your caseworker, get into drug treatment or job training or whatever is called for. You have to make sure your kids stay in school. You have to make a commitment."

And if the rules are broken? "You are out of here in seven seconds," he says. "Seven seconds flat."

You can't do that in public housing. "No," Cuomo agrees. "You can't."

About 10 percent of the families (mostly mothers and children) who come to H.E.L.P. get the boot. The other 90 percent stay from two to eight months, until they find permanent housing and some vague semblance of stability in their lives. "We're looking for a grant to study what happens to people after they leave the program," Cuomo says. It's a safe bet that not all become solid citizens—but more do, no doubt, than those left to languish in the welfare hotels and homeless shelters.

The tour continues. Cuomo drives north from the city to a quiet hillside near the town of Greenburgh, in Westchester County—the site of his next H.E.L.P. center. "Same idea as the Bronx, but less density," he explains. "What do you think?"

It is spectacular: A square of prim New England shingle-and-white-trim townhouse-style apartments in a heavily wooded setting, anchored by an octagonal reception center. "How much good do you think my name did getting [Westchester County Executive] Andrew O'Rourke to go along with this?" Cuomo asks. "Not only was there fierce community opposition but he's a Republican—and I managed a bitter, I mean *bitter,* campaign against him for governor in 1986."

Actually, the name didn't hurt. "I figured with Cuomo involved, it would be harder to blame *me* if the thing didn't work out," O'Rourke laughs. "But it's a good program, and he's really doing it. Ever since the sixties, I've been going to these bill-signings for programs that

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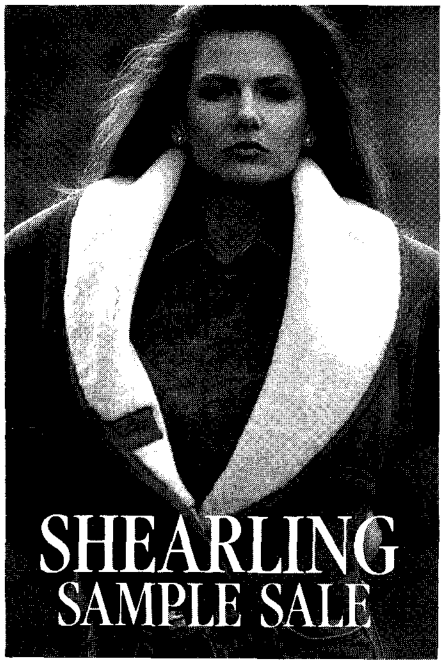

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promised this or that. They pass the pens around. Everyone gets credit—and nothing happens. This is happening."

It is happening not only in Greenburgh but also in Mount Vernon, where a H.E.L.P. center is open already. It will soon be happening at two sites in White Plains. "We had a large problem and needed a solution," O'Rourke says. "He offered a credible plan and had the power to bring it off."

The Greenburgh facility is so attractive that it raises a classic welfare-state conundrum: Why reward the indigent? Why not make life easier for the working poor instead? "Look, a place doesn't have to be ugly to be inexpensive," Cuomo says. "And anyway, you can do both. We're beginning to move into permanent housing for the working poor with H.E.L.P. Homes in Brooklyn."

H.E.L.P. Homes—150 units in East New York—is another program the government could never attempt (under the current rules): The tenants will own shares of its management company. Unlike public housing in New York (where Barry Feinstein's Teamsters have a contract to handle the maintenance), the tenants will help keep the place clean, and reap financial benefits if the upkeep is low. "If someone rips up their apartment or does graffiti," Cuomo says, "we can kick them out."

The fundamentals of Cuomo's model—individual responsibility, privatized social services, tenant ownership and management—are hot ideas among conservatives in Washington now, promoted as "empowerment strategy" by HUD secretary Jack Kemp, and "the New Paradigm" by White House aide Jim Pinkerton.

"If that's what they believe, they're not really conservatives," Andrew Cuomo insists. "Conservatives don't want to spend money on the poor."

And welfare-state liberals haven't cared much about demanding responsibility on the part of welfare recipients. "That's because the middle-level bureaucrats have a vested interest in doing it the way they always have," Cuomo says. "But we know what we're doing now isn't working. And you can't go to the public anymore and say we need more money. The money isn't there, and the public knows a lot of what's spent is being wasted."

It would be nice to think that the political will existed in Washington or at City Hall to give the Kemp-Pinkerton-Cuomo model a real test. But as the fellow said, conservatives haven't paid too much attention to such things in the past, and liberals are welded to the current corroded structure (and especially to the unions that maintain it). But the ideas are out there for the taking. "I can't believe someone won't run with this," Andrew Cuomo says. "The public—and the times—are going to demand it." ■

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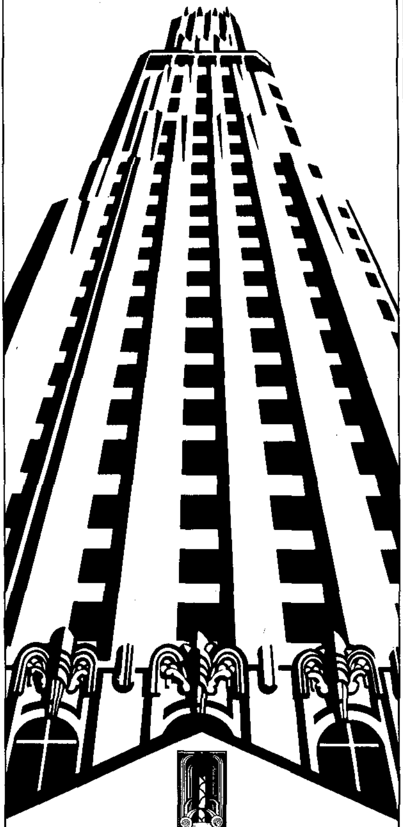

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BIG MAC ATTACK

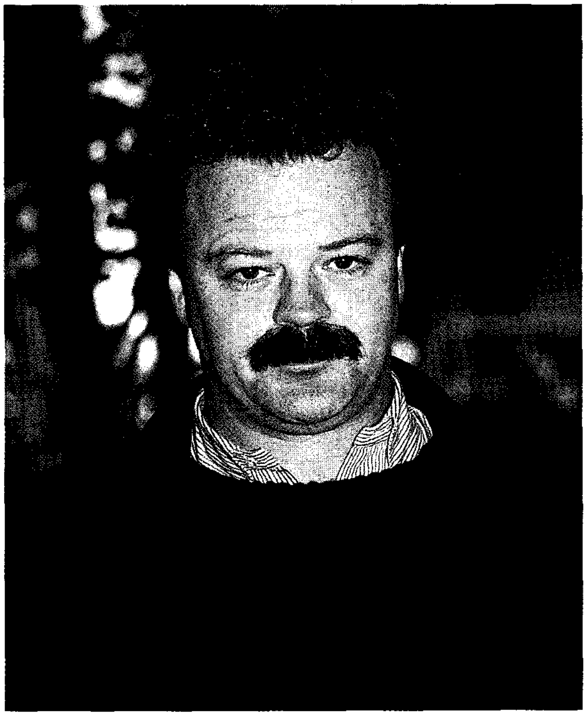
MIKE MCALARY HITS THE *POST*

IF ONLY THE CITY'S DEPARTMENT STORES could have been as busy the week before Christmas as Mike McAlary. The New York *Post*'s newest star writer worked up a column for each of the paper's five weekday editions; only on the sixth day, when the *Post* publishes a Saturday-Sunday weekend paper, did McAlary rest. "Since my column's just started in the *Post*, we want people to look for it," says McAlary, who stopped doing his column at the *News* after the paper was struck by its unions.

The *Post*'s daily dose of McAlary made a certain amount of sense as a marketing tool. About a quarter of a million of the *News*'s readers have started picking up the *Post* in the weeks since the strike began, on October 25, and the paper needs their continuing patronage. But the execution of the strategy has been hard on the columnist and his readers. The pre-Christmas output was representative:

Monday—a pointless piece on Ignace Jan Paderewski, written from clips and pegged to the news that the remains of the pianist, who died in 1941 in New York (local angle!), would be going home to his native Poland; Tuesday—a reheated John Gotti column taking off from a bail-setting hearing in Brooklyn Federal Court; Wednesday—Godfather time again, this sequel with a plot involving the so-called rogue cop, police officer William Peist, who may or may not have taken $10,000 from Gotti. (McAlary stated the "rogue" allegation as a fact.) Thursday, a real wild pitch: If you're a Mets fan, don't buy the *News*—its owners also own the Cubs; Friday—a visit to the building on West 95th Street, now ramshackle, that was the home of Virginia O'Hanlon, the girl enshrined in the Christmas chestnut "Yes, Virginia, There Is a Santa Claus" (McAlary had to break off his reporting to attend to family business, and the piece, like the building, was abandoned). In all, McAlary punched out more than 1,000 words a day, which were played prominently in the first five pages.

It was just the kind of production that has earned the 33-year-old McAlary modest fame as an ambitious, hard-charging street reporter. "He's the new Breslin," says Arthur Cooper, the editor of *GQ*, where McAlary's work will begin appearing in the April issue. But that same zeal has also earned McAlary another, less admirable reputation. Read some of McAlary's work, and you have the feeling you've encountered the reporting and the writing elsewhere. "Somebody sent me one of his columns where he put in the word *beautiful* the same way I do," says Jimmy Breslin—the old Breslin—trying to sound angrier than perhaps he was. "Now they're writing down my f---ing words." (McAlary's usage, from the first Gotti column: "Only moments after complaining about press coverage, one of the defense lawyers said that Gotti and company were being denied access to newspapers and television. Beautiful!")



MOVING ON: *The columnist now gets star billing.*

Who, then, appears in the *Post*— Mike McAlary, the hot new kid on the block, or Mike McMimic, young artist in a hurry?

The answer seems to be a bit of both: Tuesdays and Thursdays pulling off a passable piece of work; Mondays, Wednesdays, and Fridays running in someone else's shadow, or on empty. In fact, McAlary's best journalism may be done away from the daily grind, on his own time. In the past four years, McAlary has published two good books—*Buddy Boys*, about corrupt officers in the 77th Precinct, and *Cop Shot*, the riveting story of the murder of 22-year-old patrolman Edward Byrne by crack-dealers in Queens. Unfortunately, this serious McAlary hasn't shown up many days in the *Post*.

When McAlary described Officer Byrne, he might have been describing himself: tall, athlete's build, with a mustache and "a soft Irish face." The decision to leave the *News*, McAlary says, grew out of a similar sort of self-identification: "Staying on would have meant the loss of my credibility—I'd be writing one kind of column and living another kind of life." His columns, he explains, "are about working men, about cops or victims or whatever. They aren't the thoughts of some George Will locked in a room somewhere."

The street swagger and the tough talk out of the side of the mouth come with the tabloid columnist's territory; they date to Damon Runyon. Breslin got the form down best—he has, not so incidentally, just finished a book for Houghton Mifflin about Runyon and his times. "Breslin was on the street corner first, well before McAlary," says an editor who has worked with both writers. "Mike does not serve himself well trying to clone Jimmy."

McAlary grew up in a large family in New Hampshire, went to Syracuse University, began as a sportswriter on the Boston *Herald*, and then made it to the *Post* in New York. In Boston, McAlary had worked for Don Forst, then the *Herald*'s editor. After Forst, a native New Yorker, returned in 1985 to edit New York *Newsday*, he lured McAlary away from the *Post*. At *Newsday*, McAlary attracted attention with his reporting. His stories polarized people on the crime beat—police and prosecutors as well as his competitors. He built up sources who helped him in his pieces and stuck an elbow in the eyes of those he regarded as less forthcoming (he went out of his way to slam a Brooklyn assistant U.S. Attorney named Charles Rose, calling him "perhaps one of the most egotistical and unpopular prosecutors in the city's history").

Three years ago, as part of the war for the city's tab readers, *Newsday* hired Breslin away from the *News* for a reported $400,000 a year. The *News* countered by raiding *Newsday* for McAlary. People at the *News* say McAlary doubled his salary, getting a contract for $130,000 a year plus the use of a company car. His $300,000 home and his family are in Bell-

Photograph by Globe Photos.

port, an upper-middle-class enclave on the Great South Bay. The book-jacket copy for *Cop Shot* states that McAlary "lives in Brooklyn." (According to a friend, McAlary "has a pied-à-terre in Brooklyn.")

At the *News,* McAlary's column initially appeared twice a week, then was increased to three times a week. *News* publisher James Hoge envisioned attracting new readers with a team of younger columnists—McAlary as well as Bob Herbert, Juan Gonzalez, and Gail Collins. McAlary bridled at the linkage. "He wanted the Breslin treatment," says an editor at the paper, "the big salary, the play on page one, the billboard-and-TV promotion." With the strike, the *News's* "Rainbow Coalition" dissolved: Gonzalez is on the picket lines, Collins joins *Newsday* this week, Herbert is cutting back on his columns to work for NBC News.

At the *Post,* McAlary now gets star billing, as well as a salary equal to his *News* contract. He dismisses the idea that he might be overextended. "My output's not so remarkable when you know that Red Smith cut back from six weekly only when he reached 65," he says.

The *Post* also gives McAlary a freer field of fire. "We think our paper's more suited to his talents," says John Cotter, the *Post's* metropolitan editor. "At the *News,* they overedited him." The *News* did refuse to publish a McAlary column during one of the early climaxes in the orgiastic coverage of the Trump marriage. The copy contained a passage parodying *News* columnist Liz Smith, whom McAlary considered an Ivana mouthpiece. People at the *News* thought the shilling was by McAlary for Donald Trump (for example, describing Trump's kindnesses toward Mike Tyson).

At the time of the Smith parody, McAlary talked up the prospects of a columnists' "feud"—"It's the oldest tradition in the newspaper business." He's partially right about his history: "I would rather be attacked than unnoticed," wrote Samuel Johnson, the street-smart essayist of eighteenth-century London.

Since coming to the *Post,* McAlary has attacked PR man John Scanlon, Liz Smith, the *News, New York* Magazine, and the writer of this column—all in the same piece. Scanlon's friend Michael Thomas hit back in the New York *Observer,* referring to McAlary as "a guy who hangs out at Runyon's . . . sounding like a character in *GoodFellas.*"

Now, courtesy of *GQ,* the rest of the country will have a chance to read McAlary. *GQ* editor Cooper says he expects McAlary to contribute "national pieces, from politics to sports." McAlary already has a model in mind. "I'd like to do an urban column," he says, "something like what Pete Hamill has done for *Esquire.*" ■

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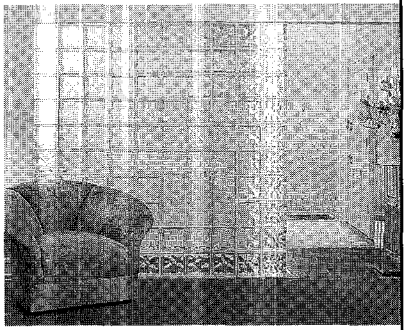

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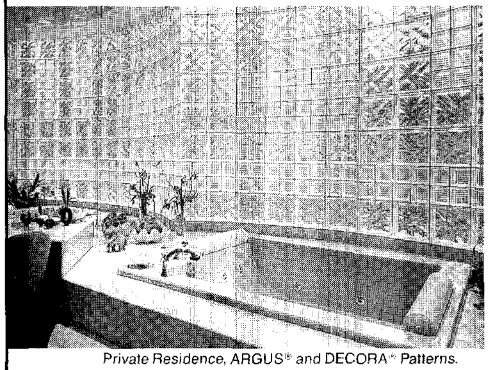

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FAST TRACK

EDITED BY CHRIS SMITH

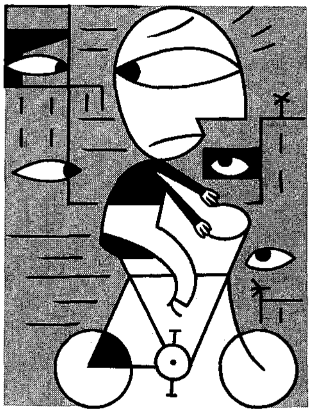
TRUE TALE

Wheels of Fortune

NOT LONG AGO, I HAD MY fifth bicycle stolen. A week later, having neither the money to buy a new one nor any friends I hadn't relieved of their unused bikes, I resolved, with regret, to do what I had told myself I would never do: buy a hot bike.

So late on a Friday afternoon, I ventured among the thirdhand magazines, rusty toasters, and piles of dead men's clothes on Astor Place and procured a beat-up ten-speed from an obliging "salesman." Feeling slightly conspicuous and guilty, I headed for home in haste, imagining the bike's previous owner stalking the streets, just as I had done a few times.

Two blocks down Third Avenue, I glanced at the cyclist on my right and realized, with disbelief, that the bicycle he was riding was mine. Astonished and almost giddy from the irony, I motioned the man over and explained my discovery to him. "That was my bicycle! It was stolen from me last week. How much did you pay for it?" I asked. "I paid $20," he said. "Twenty dollars! Listen," I said, "I just bought this one for $40. It's a good bike. I'll give you this one if you give me mine back." "How much money do I give you?" he asked. "Nothing," I said. "Okay?"



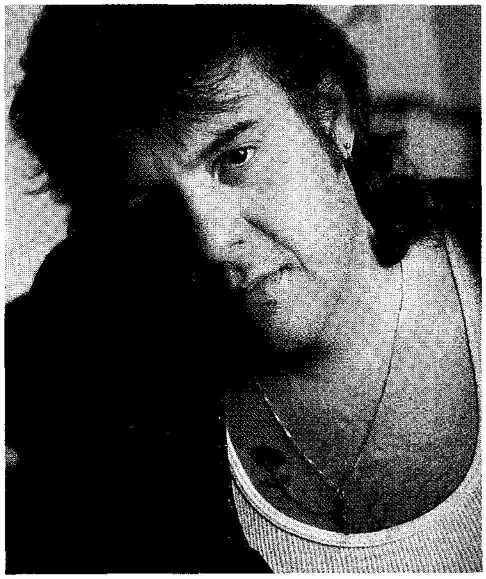
As we traded bikes, he told me he delivered for a restaurant and had had ten bikes stolen. We wished each other well and went our separate ways, he with a slightly bemused smile and I with a wild shriek of delight. I pedaled slowly, though, not wanting to push my luck. RICHARD YOUNGER

BRIEF LIVES

CANDY'S MAN

ROBERT PASTORELLI PLAYS ELDIN, THE uppity, cappuccino-brewing housepainter who seems to have life tenure redecorating Candice Bergen's house on TV's *Murphy Brown.* And Robert Pastorelli plays Timmons, the lisping, farting, grizzled, mule-brained driver who reluctantly carries Kevin Costner to Indian country early in *Dances With Wolves.* And how does Robert Pastorelli, the burly guy with a black leather jacket and two tiny left earrings, the guy who talks offscreen with the bumpy-asphalt lilt of his native New Brunswick, New Jersey, feel when people tell him they can't believe he's both Eldin and Timmons? "I like it," he says, digging into a bowl of steamers at Docks on the Upper West Side. "I'm an actor. I invent people. That's what it is for me, that's why I got into it."

Pastorelli—high-school ne'er-do-well and insurance agent's son—never considered acting until a near-fatal car accident on his nineteenth birthday got him focused on the meaning of life. Plucked from Off Broadway a few years later for a spot on the sitcom *Barney Miller,* he soon found regular work playing gangsters, drug-dealers, and assorted lowlifes. "My mother used to say, 'When are you gonna do something where you're not handcuffed or getting shot?' " he recalls.



Pastorelli: A sidekick for the nineties?

Sensitive Eldin changed all that. Now Pastorelli, 36, trades one-liners each week with Candice Bergen, superstar. "A lot of people say the scenes they enjoy most are with me and Candy," he says. "It's flattering, but it's not saying it has really anything to do with me. There's just a whole different energy going on when she's finally come home and she doesn't have to keep up that Murphy Brown face." He's just as diplomatic about his scene-stealing turn as Timmons—a part originally meant for a gnarled old Mickey Rooney type. Costner, he says, was "wonderful, incredibly generous, incredibly open—y'know, 'cause he's an *actor.*"

Playing off Bergen's ice and Costner's nobility has worked for him, but Pastorelli doesn't plan to be the Gabby Hayes of the nineties. "I'm an actor," he repeats, "and Timmons was a role, you know. That doesn't capsulize my range or my career in any way. That's one thing I did." There have also been plays, from Sam Shepard to—he says with a brogue—Sean O'Casey. Meanwhile, *Murphy Brown* provides bread, butter, and more—a white 1961 Cadillac, a house in the Hollywood Hills, and the security to start up his own one-act troupe in Los Angeles. "I'm working," says Pastorelli—and that's the kick: "If I lose it tomorrow, I'll either make it again, or, hey, I never minded tending bar." RUSSELL MILLER

Photograph by Chris Carroll. Illustration by J.D. King.

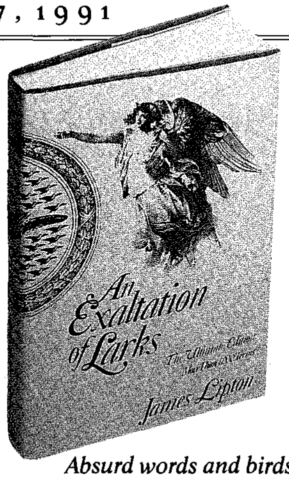
BOOKSHELF

A Frenzy of Phrases

IN MANY ways, it was a typical Hamptons evening: six or seven writers, a couple of Broadway producers, a doctor, a lawyer, a legendary beauty, and a former heavyweight. Drinks, dinner, the usual brittle prattle, but then over sorbet, we fell to playing the venereal game.

No, we were not having *that* kind of fun. This venereal game is one where words, not passions, fly. Fly, in fact, much like birds. And not just like a warbler or two. No, that night the words were soaring about in hordes—like an exaltation of larks, to be precise.

A pride of lions, a gaggle of geese; these are terms of venery (from the Latin *venari,* meaning "to hunt game"), and it is to these terms—unearthing old ones ("an ostentation of peacocks") and inventing new ("a profit of televangelists")—that our host, James Lipton, has devoted what might be viewed as an unseemly amount of energy over the past quarter-century. That night, late last summer, Lipton, a Broadway and Hollywood producer, director, writer, and lyricist, was holding a "practice scrimmage"—testing on friends the new games chapter in the latest edition of his classic, *An Exaltation of Larks* (Viking; $18.95).



Absurd words and birds.

Published 23 years ago and never out of print since, the original version of *Larks* contained 174 terms, a few dozen illustrations, and minimal annotation. The new, "Ultimate Edition" (brilliantly designed by Lipton's wife, Kedakai) has more than 1,100 terms and a running commentary that careens between etymological erudition and farce. (Example: Lipton describes "a syzygy of stars" as "a nearly straight-line configuration of three heavenly bodies, e.g. the sun, moon, and earth during an eclipse, or Miss America, Miss Universe, and Madonna at a checkout counter.") "When you write lyrics you become hugely respectful of the power of a single word," Lipton says.

That night in the Hamptons, some interesting patterns emerged: The doctor and the lawyer were, overall, more linguistically alert than the writers. Some writers are soreheads (one, whom I shall call Plimpton here, kept shouting, "I had that, too," every time a competitor came up with a winner). But the night belonged to a screenwriter who, for "a (blank) of deadbeats," offered "a Kerouac."

Okay, it was David Newman. And by the way, Gerry Cooney is a whole lot smarter than your average Hamptons heavyweight.

MARILYN BETHANY

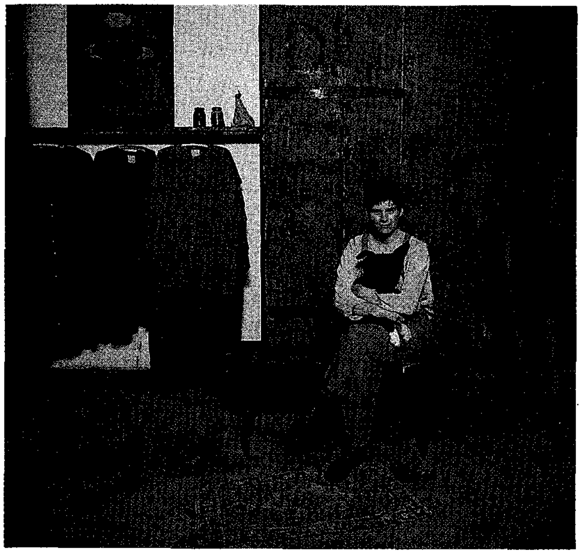
FASHION

BELLE-DRESSED

IMAGINE A STORE IN NEW York with a patched-together tin ceiling and a floor packed with red Georgia clay, decorated with dilapidated rocking chairs and folk paintings. Then imagine the clothes inside: big, slouchy, comfortable garments with sturdy snaps, both casual and chic. How do you find this place? Easy. Just look for the four-foot-high cast-bronze dress that hangs out front, doubling as a sign.

"It's about warm and friendly, not slick and sterile," says designer J. Morgan Puett, who has just moved her mail-order/showcase business from a tiny East Village storefront to a sizable space at 527 Broome Street. Puett, 33, goes a long way toward reinforcing that down-home image: Swathed in multiple layers of her own clothing and flashing a gap-toothed smile, she seems more like a displaced pixie than like a shrewd businesswoman.

Even though her clothing is priced well beyond what any lemonade-sipping porch dweller could afford—the basic Morgan dress, a loose, drop-waisted affair, starts at $196—Puett's stock moves on its sincerity. She makes each tunic or dress to order, using high-quality linen, heavy cotton knit, gauze, silk burlap, and cotton velveteen, then hand-dyes them in colors ranging from a rich, earthy brown to a delicate seashell green. (The designer refuses to work in black, a stance that tests the resolve of many a Manhattanite.)



Puett and her trusty pit bull, Sister, in the new store.

Puett grew up in tiny Hahira, Georgia, the daughter of a third-generation beekeeper, and began making her own clothes as a teenager; she continued to design for herself when she studied painting and filmmaking at the Art Institute of Chicago.

A great believer in totems and signs, Puett knew she was on the right track the day she opened her first Manhattan store in the summer of 1988. The movie *Beaches* was filming on location across Fifth Street, and Puett was hanging out on her front step when Bette Midler strolled over and peered inside. "She just stood there staring for a while," Puett recalls, busting into her friendly grin. "So I said, 'Come on in, girl, take a look around.' " Midler did go in—and left with six Puett pieces. KATHERINE DIECKMANN

Photographs: top, Tony Cenicola; bottom, Michael Weinstein.

POSTCARD FROM CZECHOSLOVAKIA

PRAGUE SPRINGS ETERNAL

LONG AGO, WHEN THE BAD men ruled the magic land of Czechoslovakia, a giant statue of the bad ruler himself stood on a hilltop in a Prague park, looking out over the city's spires and its beautiful river. Then, in the early sixties, when it was safe, the Czech people took down the statue of the ruler—Stalin, his name was—and deposited the pieces in a huge cavern the earlier government had built inside the hill. Why had they built a huge cavern? To provide a home for their leaders in case of nuclear holocaust or invasion by the nasty capitalist armies to the west. . . .

Recently, some young people got permission from President Havel's government to open the caverns and stage a festival of cabaret, theater, art, and rock and roll in the monstrous space. Totalítni Zóna, they called it—the Totalitarian Zone. I arrived in Prague in late November, just after the festival had ended, but I discovered that Totalítni Zóna still exists, as a rock club. Every night, the cream of Prague's punk youth gather, sitting on circular cement blocks (part of the statue's base), drinking the incomparable Czech beer. Earthworks, collages, papier-mâché sculptures line the floor and walls of the cement-block monstrosity (it is easily the size of a 747 hangar). Bands with names like Front Line and Echt! play every night. Let freedom ring.

On the Charles Bridge, the magnificent 630-year-old stone edifice that crosses the Vltava (Moldau), there is a brisk trade in Soviet Army caps, boots, and belts abandoned by the occupiers. Nearby, a young man advertises (in English) CLEARANCE SALE OF TOTALITARIANISM and sells old Czech and Soviet Communist Party posters.

The Old Town end of the Charles Bridge (above); Soviet souvenirs for sale, overlooking the Vltava (right); Czech chic (left).

It's thirteen months after the "Velvet Revolution." Has the euphoria faded in Prague? A recent New York *Times* article asserted as much. Certainly the Czechs, facing privatization of state-owned enterprises and likely high unemployment, are nervous about the future. But when I was in Prague, I thought I had never seen a happier place. The city has come to life. The bookstores are full of newly published volumes by dissident heroes and Americans, the hotels buzzing with foreign businessmen and pretty Czech prostitutes. Perhaps Venice and Paris are more beautiful, but we come to those cities with a hundred images of their churches, streets, and canals in our heads. Prague has been cut off, and now it seems a newly discovered paradise, with all the aspects of a fairy kingdom plucked from dreams—the medieval and Baroque Old Town, the winding streets, the immense castle looming over everything, glowing at night. Even Hitler spared Prague—he wanted to preserve the architectural glories of Eastern Europe.

It's still a prewar city (pre–First World War, that is). For 40 years, there was no commercial competition, and there are still no billboards or building signs, hardly any neon. In the oldest parts of the city, the buildings are colored gold or pale yellow, even pale green or pink; the streets wander here and there, never going in a straight line. Arches lead into courtyards; alleys lead to squares; wrought-iron lamps stick out from the Baroque and neoclassical façades.

It is almost incredibly charming and, for an American, almost incredibly inexpensive—$1.50 for a seat at the opera, $4 for a lunch of Elixir of Life soup, goulash, white wine, coffee, and dessert at the U Golemu in the Jewish Quarter, only a few feet from the Old Jewish Cemetery, where Rabbi Löw himself, legendary inventor of the mechanical man, the Golem, lies buried. Around him, headstones by the thousand, jammed together, stick out of the ground at grotesque angles. Prague is where the medieval meets the expressionistic, and where buried freedoms, for the moment, have kicked off their headstones and taken over the streets. DAVID DENBY

PRICES

HERE'S WHAT ENTERTAINMENT costs on New Year's Eve:

☐ Eight HAPPY NEW YEAR balloons from Supercard, 777 Second Avenue, $1.59.

☐ "Auld Lang Syne" performed by Eastern Onion Singing Telegrams, $45.

☐ Party at the Palladium, 126 East 14th Street, with Deee-Lite and Grace Jones, $55.

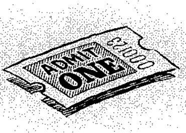
☐ Bottle of 1982 Krug Clos du Mesnil champagne from Sherry-Lehman, 679 Madison Avenue, $195.95.

☐ Six-hour cruise in New York Harbor with dinner, open bar, the Jerry Kravat Orchestra, and twenty New York Giants, $350 per person.

1991
Happy New Year
SERIES
ONE BUCK

Photographs by Hanus Cisar. Illustration by Hugh

HOT LINE

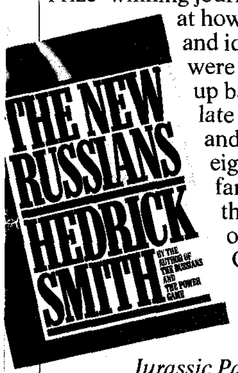


THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT

BOOKS

The New Russians, Hedrick Smith: Fourteen years after Smith published his best-seller, *The Russians,* the Pulitzer Prize–winning journalist looks at how the reforms and ideas that were just starting up back in the late seventies and early eighties have fared under the leadership of Gorbachev. (Random House; $24.95.)



Jurassic Park, Michael Crichton: It's about time for a well-written thriller that's so scary you don't want to turn off the lights at night. In Crichton's wonderfully farfetched novel, a biotechnician figures out how to clone dinosaurs for a theme park. (Knopf; $19.95.)

MOVIES

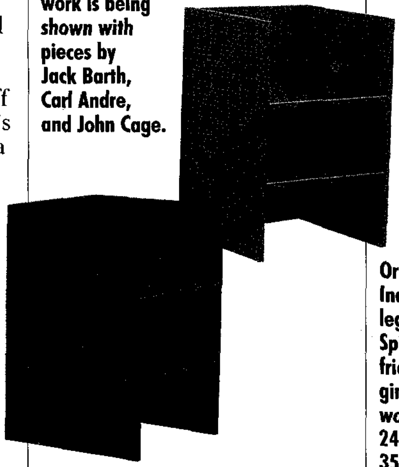
Winona Ryder, who was spared the embarrassment of *The Godfather Part III* (she was replaced at the eleventh hour by Sofia Coppola), is the very best thing about *Edward Scissorhands* and *Mermaids.*

Kerry Hayes

ART

"Mexico: Splendors of Thirty Centuries" continues to captivate visitors to the Metropolitan, but there's a remarkable bronze-and-silver figure of a bull calf (1600 to 1550 B.C.) in the Sackler Gallery that also shouldn't be missed. On loan from the Israel Antiquities Authority through January 13, the calf and other objects were excavated last year from Ashkelon.

Minimalist sculptor Donald Judd, who splits his time between Marfa, Texas, and New York, is showing a collection of chairs at the A/D Gallery. Judd's most recent work is being shown with pieces by Jack Barth, Carl Andre, and John Cage.



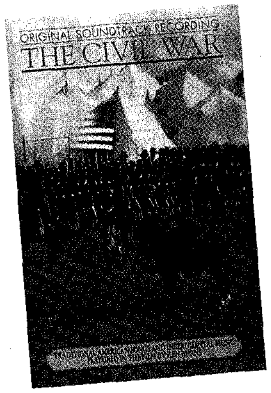
Ken Schles

TELEVISION

An American Family: This 1973 documentary purported to look at a typical American family—there were five children, four cars, and three dogs, and the parents were still together—but the Louds seemed far from typical to a lot of Americans back then. On New Year's Eve, Channel 13 will begin rebroadcasting the twelve hour-long segments. (Channel 13; 10 P.M.)

VIDEOS

Dick Tracy ($92.95): Warren Beatty's $30-million romp through a cartoonish landscape of private dicks, gangsters, and con men is terrific to look at. If style were all. . . .



MUSIC

The Civil War: "Ashokan Farewell," the haunting, mournful theme song by Jay Ungar, is the centerpiece of this soundtrack to PBS's recent series. Among its 26 other songs are such familiar pieces as "Battle Hymn of the Republic" (Elektra Nonesuch).

***Trumpet player Don Cherry* has performed with everyone—Ornette Coleman, Lou Reed, and Indian classical musicians. Now the legendary jazz improv artist is at the Spiral from January 2 through 6 with friends like drummer Ed Blackwell, gimbri player Hassam Hakmoun, and *world-music* D.J. Cheb I Sabbah. At 244 East Houston Street, at Avenue A; 353-1740.**

THEATER

Preview tickets to any Stephen Sondheim musical are always tough to come by, but those for *Assassins*—now at Playwrights Horizons prior to its January 27 opening—are nearly impossible. For those who insist, cancellations go on sale one hour before the show.

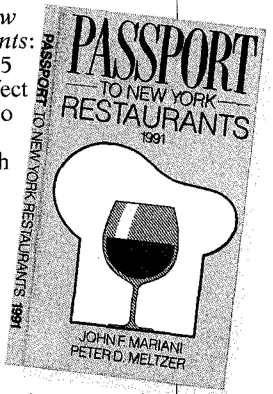
TASTINGS

BY ALEXIS BESPALOFF

Red and ready: If you're looking for good inexpensive reds to take you through the midwinter blues, two choices are Folonari's 1989 Merlot del Piave ($5) from Italy or Oxford Landing's 1988 Cabernet/Shiraz ($6) from Australia.

RESTAURANTS

Passport to New York Restaurants: This little $6.95 guide (it's perfect for slipping into a hip pocket) gets better each year. For the new, 1991 guide, authors John Mariani and Peter Meltzer covered more than 450 restaurants. Also included: a dictionary of 200 menu listings. Available from Passport Press, Ltd., P.O. Box 1003, New York, New York 10021; 535-8174.



SCENES

The Ballroom is switching to a Latin mood from January 6 through February 9. For its Brazilian Music Festival, the Ballroom has performers like Kenia, the hot, sultry vocalist who opens the five-week festival on Sunday, January 6. Chef Felipe Rojas-Lombardi is cooking Brazilian dishes like feijõada in addition to his usual Spanish specialties. Call 244-3005 for reservations and performance schedules.

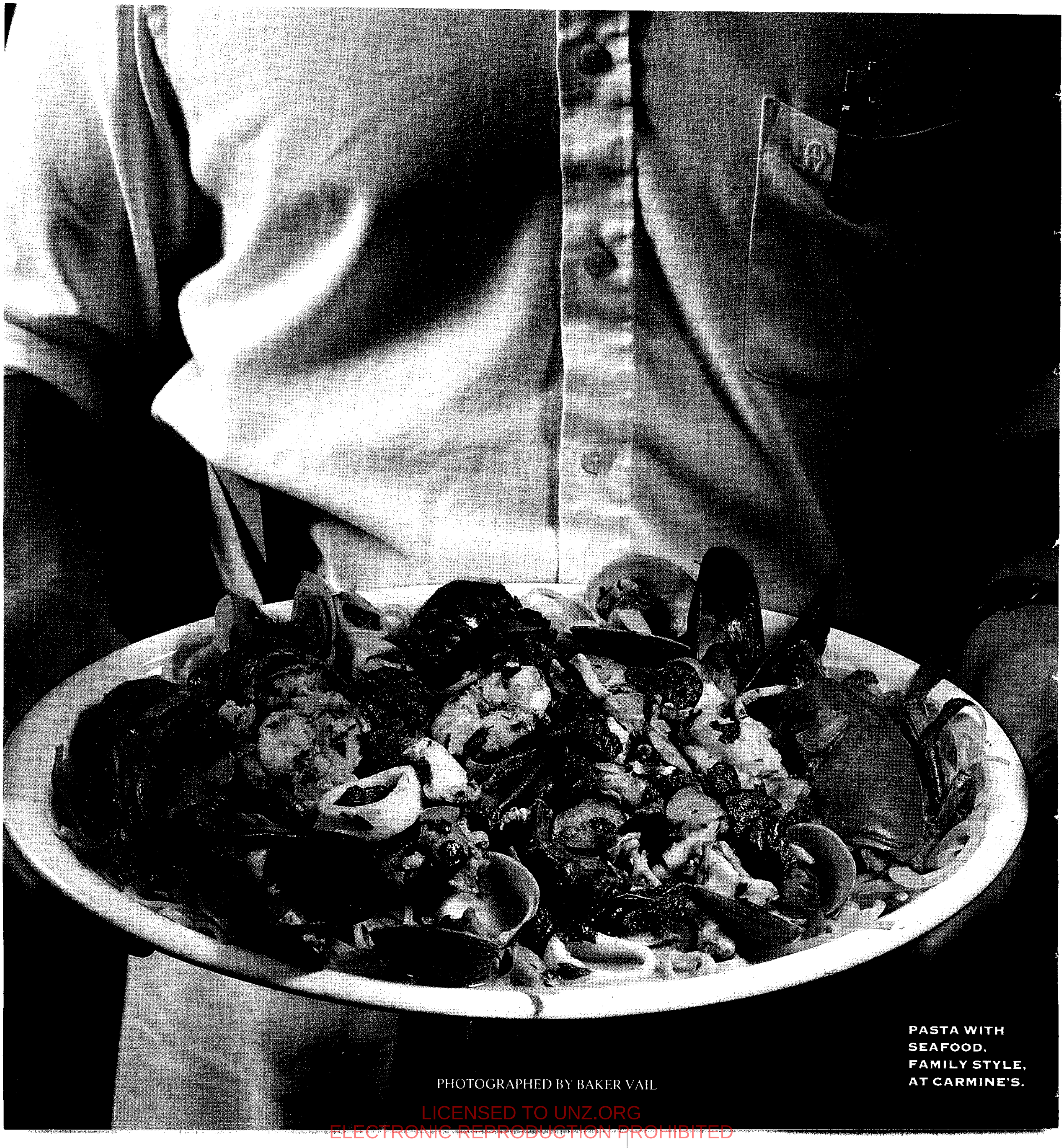
Burton Morris

New York

Ask Gael

NEW YEAR, NEW HOT SPOTS

BY GAEL GREENE



PASTA WITH SEAFOOD, FAMILY STYLE, AT CARMINE'S.

PHOTOGRAPHED BY BAKER VAIL

EVERY YEAR I PUT MY LIVER ON THE line for hungry New York. Tracking the cackles of Manhattan's fickle first-nighters on their gastrointestinal marathon. Exploring wheat grass, pomegranate seeds, exotic chips, and homespun pork chops to map our town's appetite. No cuisine is too obscure. No foie too gras. No truffle left unturned. And this is what I'll be telling my friends when they call asking . . .

There are a pair of bankers from Des Moines I want to impress. Movie stars and pretty people aren't enough.

I'M FROM DETROIT, WHICH IS ONLY slightly more provincial than Des Moines, and the first time I walked into the **Four Seasons,** I found it intimidating, coldly elegant, extravagant, exciting, contemporary, stark, mannered, rife with throwaway luxe. Over the decades, it's mellowed. The kitchen is less impressive now, but at dinner recently, I felt the thrill of being there (as if it and I were still brand-new). There was wonderful lamb-and-barley soup, perfect steak, hearty veal shank sliced off the bone with black truffles, and the supernal duck, crisp and moist, served with a faintly sweet, hot apple charlotte. Great for Des Moines. Arrange ahead of time to have the bill mailed to your office. That way, you won't faint at the feet of your bankers.

If you think **"21"** lost its power clout in the much-ballyhooed Young Turks' takeover, look again. Marvel at the very proper clubby welcome; the electricity in the mythic saloonlike room; the doorkeeper who recognizes you from long ago; Joseph, the veteran captain with the charm of a family retainer. Point out Tom Wolfe to your bankers, and Bronx Supreme Court justice Burton Roberts (they read *Bonfire* in Des Moines), at a power table. With Michael Lomonaco's kitchen feeding up to 1,200 mouths a day, it's amazing how good the food is: crisp fried calamari with super peppery tomatoes, savory crab cake in horseradish cream, the soaked Caesar tingling with garlic, good roast chicken and a crunch of shallots on mashed potatoes, rack of lamb with lemon-scented orzo. At $24, the "21" burger is big and juicy but not the hero it should be. Count on floating a loan to pay for this outing too.

I hear there's a joint where one platter serves eight.

A Fine Romance In the Edwardian Room, its old-world grandeur restored–especially at a window table.

IT'S **Carmine's,** WHERE "LOTS" and "cheap" have folks queued for an hour or more in a gymnasiumlike hall on the Upper West Side. You can feed yourself and the kids for $50 and tote the leftovers home in a shopping bag. How do they do it? Easy-wash oilcloth, bankruptcy-auction chairs, wine in water glasses, "Keep your forks, please." Choose from the menu on the wall. If you insist on ordering too much, the waiter will warn you. "Well, okay," he'll finally give in, "but promise you won't yell at me when it comes." Start with a mountain of good fried calamari (about 50 rings or so), spaghetti and meatballs, spectacular chicken Contadina (with sausage, peppers, potatoes, onions, and bullets of garlic). I asked for the swordfish rare and, amazingly, it was . . . a thick slab for our seven, about $1 an ounce. Best to be at least six, so you can reserve ahead.

Pino Luongo, of the Midas touch at Le Madri, and Sapore di Mare in East Hampton, is serving family-style platters, too, weekends only at the new **Coco Pazzo** (pasta is $20 for two, $27 for three, $32 for four). Friends have grumbled about too close tables and too cruel acoustics, but sitting comfortably in a far corner or quietly at lunch, we loved crinkled homemade spaghetti with spicy lamb sauce, splendid grilled squid, and my nomination for the dish of the season—gnocchi romana, with sautéed mushrooms and truffle oil. The calf's liver might have been crustier, the huge Florentine steak more flavorful, the osso buco a touch moister. It's early. Too soon for a final verdict.

Aren't you ever in the mood for just a sandwich?

Yellowfinger's LAYERS GOOD things on focaccia. I also like **Giorgio Cafe**'s sandwiches on toasted pane. Or grab a seat at the **Union Square Cafe** bar for a tuna burger. The **Gotham** serves fast-grilled red snapper on sublime onion focaccia with pesto aioli. Friends rave about **Between the Bread.** Weather permitting, I'm happy with a fresh-built sandwich to go from **Piatti Pronti** on Maiden Lane to share with a friend on a park bench. And I'm wild about the devilishly hot pork sandwich in the bar at the **Sign of the Dove.**

Where can I go that's romantic?

Alison on Dominick IS small and intimate, with yards of blue velvet to muffle the sound, and chef Tom Valenti's imaginative and robust ragouts, roasts, and stews, especially the braised lamb shank with white and fava beans. **Mark's,** in the Mark hotel, decked out like an English library with those plump tasseled pillows to nuzzle against, strikes me as ideal for advancing a flirtation. And chef Philippe Boulot blends Eastern and Western flavors impressively. The dramatic low lighting through tall palms, the live jazz, stylish service, and ambitious kitchen at **Greene Street Cafe** could bring back the romance . . . or start one. I find the Plaza's **Edwardian Room,** its precious old-world grandeur restored, fiercely romantic, preferably at a table looking out on the park. I've always loved forkplay in the shadowed luxury and sweep of the **Four Seasons** (beside the pool or side by side on a banquette), and holding hands over splendid snacks in the **Sign of the Dove**'s bar.

I want romance—and dancing too.

YOUR MOST SCARLETT O'HARA Scaasi won't be outrageous on the dance floor at the **Rainbow Room.** Upstairs at the **Bar du Théâtre** has an improvisational feel of intimacy. **Laura Belle**'s floating dance floor in costly layered wood could thrill Balanchine. The food is fussy and pretty good. It's not easy to book a table at the **Grolier,** carved with style out of a historic townhouse. Members come first, and it's hot now for parties. There are curtained booths and lithe servers in intimations of Gaultier (but they've given up the long black velvet gloves I loved), and food that is pleasing beyond club expectations—most recently, crackling rings of squid and red onion with battered-and-fried lemon slices, linguine in walnut-studded Gorgonzola cream, deftly done tuna, and the best veal shank, with wild mushrooms and sage over risotto.

Forget gastronomic epiphany. I just want fun. A lark. Adventure.

Pierre's in the village is a hoot, with a house-party-in-Paris feel, a strolling guitarist, and waiters dressed as firefighters to flambé your bananas. **Trixies** is hysterical. Chefs come and go, and sometimes the homey American food is good. But last time I braved the clamor, Trixie and her team were so caught up in celebrating Elvis for a video crew, feeding had become highly whimsical.

Trekking to Harlem for a late breakfast or a spicy rib dinner at **Sylvia's** is always an adventure, a spiritual restorative. The gospel brunch at **Lola** could wake the dead, if not the decadent. I love the cayenne kick of the thin onion rings and the five-alarm fried chicken.

Grape nuts love the mile-long cruvinet at **SoHo Kitchen and Bar** and sharing a "flight" of the world's Cabernets or California Chardonnays or a sampler of Bordeaux in tasting-size pours. With Frank Valenza whipping the kitchen into shape, the food is better now. If the blues make you glad, drop by **Abilene** for huge portions of Southern Italian grub (eggplant parmigiana, linguine with seafood) or good Texas chili and, starting at nine (ten on weekends), nothing but blues.

Zarela, with its staccato guitars and inhibition-melting margaritas, feels like a fiesta. Share a parade of piquant starters—pepper stuffed with chicken and a dried-fruit picadillo, red-snapper hash, sour-cream-and-Cheddar-baked chilaquiles—then spicy hominy guizado and roasted duck with dried apricots or the tequila-braised "drunken chicken."

My idea of a great lunch is hors d'oeuvre variés or an antipasto platter.

Claim a seat at the counter of **Trattoria dell'Arte,** with its glistening swath of offerings mounted before your eyes. The food here is better than ever. The "vegetable abbondanza" ($9.75) is great, the seafood sampler a serious letdown with its overcooked salmon and rubbery rings of calamari. Or claim a table in the ear-eye-nose-foot-and-derrière room (color and wit by Milton Glaser) for superlative pizza: paper-thin, lightly coated with fresh-tasting marinara, dotted with melts of goat cheese and sprigs of basil. Sophisticated and delicious. As is the osso buco with orzo in an herb-scented tomato sauce.

The charcuterie assiette at **Les Halles** ($11), with its garlicky sausage, thick slices of Parma ham, the terrine of the day, lentils, celeri rémoulade, and rillettes, could certainly fuel the afternoon. I find it hard to believe that the daily-changing antipasto at **Coco Pazzo** can be sold at $6 without bankrupting the house. Mine included two kinds of mushrooms, a fresh sardine, octopus, white beans, olives, a ball of homemade mozzarella, tiny onions, and wonderful roasted red pepper, easily enough for two or three to launch a meal. (But then *pazzo* does mean "crazy.") Or feed your eyes and then your hunger from the legendary antipasto table at **Da Umberto.** Tapas from the bacchanalian diorama at the **Ballroom** are always tempting, especially before the theater or a game at Madison Square Garden, when crackling bits of suckling pig are often available—though rarely for more than fifteen minutes.

Stop the world. I can't stand the noise anymore.

Civilization can be found in the padded, nubby, clublike serenity of **Mondrian,** with the remarkable cooking of Thomas Colicchio. **Mark's** has a soft urban hum, too, as do **Adrienne,** in the Peninsula hotel, and **Le Bernardin.** Escape the *maladie du pays* at the **Sea Grill,** with its mesmerizing view of the skaters romping below Prometheus, the feel of upper-crust pampering, and veteran Seppi Renggli spurring the kitchen to new highs.

The **Hudson River Club,** with its soothing harbor view, was designed to cosset all the senses, too, and chef Waldy Malouf exploits the Hudson River's harvest of game and bird and grape with skill. Wayne Nish (with partner Joseph Scalice) has moved into **March,** the jewel box that once was Brive, lighter now and more open, a sedate depot for *haut*ier fare than the Provençal dishes he did at La Colombe

Pizza Pursuits Claim a table in Trattoria dell'Arte's ear-eye-nose-foot-and-derrière room for great pizza.

Night Music Come to Tatou early and dig the classic blues and lively jazz before the floor gets cleared for disco.

d'Or—some of it good, some of it grand.

For the New York debut of their Barcelona flagship, **Eldorado Petit** owners Luis Cruanyas and his son Marc fancied an architectural statement—futuristic and yet organic, almost prehistoric, with a tilting wall of terra-cotta dust rubbed with oil to a rosiness ("the color you saw in a dream once and tried to describe to your architect, and he just couldn't get it," my guest suggested). There are alabaster stalactites of light, a sharply angled bar, gels making shells and fossils on the walls, and a soothing, gentle buzz. Friends rave about the layered cod and spinach, the crisped angel's hair slicked with garlicky mayonnaise. I'm less impressed. I love the bread.

Where do you send friends for the best Italian?

I LOVE **Arquà. Remi** CAN BE UNEVEN, but Adam Tihany's alchemy with an awkward space is amusing, the crowd lively, the food mostly fine. **Alo Alo** is better than ever. **Da Umberto** is on my list. **Vucciria** is uneven, too, but I'd go back. Don't count on the food at **Barolo,** I say, but in summer, the garden is sheer magic. In the theater district, I like **Orso.** Uptown, **Sette Mezzo** and **Primavera.** On the loose near Bloomingdale's: **Contrapunto.** And for game and tripe, **Felidia.**

Has Gray Kunz gone berserk? I hear he's organized his menu by vegetable.

THIS MADNESS BEGAN WHEN JEAN-Georges Vongerichten categorized his **Lafayette** menu by sauce—"bouillons," "les vinaigrettes," "huiles parfumées," and "jus de légumes." That may have provoked Kunz, the Peninsula's resident genius, into dividing **Adrienne's** carte into "leeks," "endives," "tomatoes," "wild mushrooms," "Swiss chard," "cabbage," "onion," and "salsify." Not to be outfoxed, Andrea Hellrigl at **Palio** is now offering a balsamic-vinegar tasting menu. The only saving grace is that all three are genuine wizards, and their food is almost always sublime.

Where are the nocturnal nomads and Eurotwerps these days? I'm so shallow.

WHO DOESN'T LOVE a floor show with dinner? Pack your Hunting World earplugs and join the crowd pretending not to mind waiting for a table at **Le Comptoir,** offspring of a fiduciary mating between La Goulue's Jean Denoyer and François Marchand of Le Relais. At first, the food was tasty. But there's a revolving door on the kitchen, and with assorted chefs' having come and gone, I make no promises.

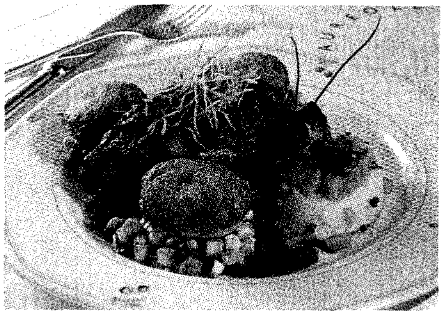
Tatou feels like Times Square at midnight New Year's Eve—people with no spaces in between. I'm not sure I'll ever totally understand this cram-them-in-with-a-shoehorn mystique, but it looks as if Mark Fleischman has realized his mid-life dream: an alternative to Au Bar. And I'm not sure it matters that chef-partner Dezso Szonntagh and his pastry-chef wife, Phyllis, are cooking their hearts out. Try the lobster chowder and his Creole pizza, zesty barbecued rock Cornish hen with jalapeño spoon bread, and her creamy banana pie in a nutty crumb crust or mocha-crunch ice-cream pie, both with chocolate-toffee sauce. Come early and dig boogie-and-blues king Sammy Price and his trio before the floor gets cleared for disco.

There's a rope up outside the **Big City Diner.** That's all our town's eager lemmings need. So maybe the fried calamari is ossified and the barbecue sauce tastes strafed with offensive chemicals, the codfish is listless, the seafood gumbo a joke. Still, the chowder is respectable, rigatoni with eggplant and ricotta not bad at all, the cole slaw fine, and the vegetarian burger weird and addictive. *Oops*—in a minute, it's gone.

Any second now, expect to see the en-

BOULEY'S CHOCOLATE CAKE.

VINCE & EDDIE'S LAMB SHANK.


AUREOLE'S GRILLED CHICKEN.

Home Cooking Vince & Eddie's has oilcloth on the tables, flea-market treasures and antiques for sale on the wall, and food a notch or three above Grandma's.

tire corner of West Broadway and Grand roped off. **Lucky Strike** has never lost its simmer. The fashionmongers have minced off, but the house is still packed, mostly pups, all in black, with sallow cheeks. Born-again downtowners. Only now, they teeter off-balance, confused by the look-alike two doors away. **La Jumelle,** deliberately dumpy, with pretty cheap bistro fare chalked on a blackboard, is run by veterans of La Gamelle (Lucky Strike's antecedent). Harmless incest. So far, the food is best not spoken of. But the crowd is the mosaic of David Dinkins's dreams, with exotic beauties, crumpled felts on women, turquoise toques and yarn dreadlocks on men.

On the corner, **Jour et Nuit** is fenced in by stretches. The men haven't shaved in days. The room smells of Gauloises. Long legs in black tights stalk the night. And the food can be surprisingly good, especially the juicy veal shank and lunchtime's beef-cheek hash.

What do you like that's new?

L**es Halles** IS THE BISTRO OF OUR dreams. The Paris of our innocence revisited. Noisy, yes. Crowded. But worth any torture to savor the homey brandade, good onion soup, the charcuterie plate heaped high for two to share, rich, pre-cholesterol macaroni with prosciutto, blood sausage with apples, a fine cassoulet, supernal tripe, and all the uniquely French cuts of meat you hear the butcher pounding away at in the old-fashioned *boucherie* as you enter. Great grub at gentle prices from the guys who run the much-loved Park Bistro (still a scene from one of Hieronymus Bosch's happier reveries). Let us pray that Lyon-born Jean Michel Diot (mastermind of France on lower Park) doesn't get mashed by a taxi as he races across the avenue to stir all his pots.

You can go home again, dahlink, to **Vince & Eddie's,** with oilcloth on the tables, flea-market treasures and antique finds for sale on the wall, and food a notch or three above Grandma's. See what designer Sam Lopata can do with a few stencils, clever floodlights, and mullioned-glass doors on a budget and let Eddie Schoenfeld noodge you into eating more than you meant to—lamb shank with dried cherries, robust ham-and-bean soup, stout-spiked beef stew, and one of my favorite chickens anywhere, plump and crusty on a nest of escarole and cabbage. Buttery mashed potatoes and turnips, both with obligatory lumps, wonderful plum tart (it's apple now), and splendid homemade ice cream. Maybe it starts to add up a bit, but in the din of happiness, who cares?

You must have a list of special favorites.

T HE **Gotham Bar & Grill,** WITH ITS whimsical grand-café setting, snappy service, and Alfred Portale's transcendent food in dramatic skyscraper constructions, is where I send my friends. I love **Le Cirque** but recommend it selectively, since it's most fun for special pets, when Sirio is paying court. Maguy and Gilbert LeCoze are consummate professionals, and the exquisite seafood at **Le Bernardin** reflects that dedication. **Chez Louis**'s recent turmoil (chef Tom Keller's coming and going; he's off to L.A. soon) has not dimmed the gourmandlich pleasure of the cassoulet or the big, crusty chicken and potato pie, both heady with garlic. **TriBeCa Grill** is a favorite for relaxed warmth and first-rate cooking, ditto the tightly run **Union Square Cafe** (especially on suckling-pig Wednesdays).

My most recent night at **Aureole** was a walk on the high wire—thrill after thrill from Charles Palmer's kitchen. First, the exquisite tray of tiny offerings. Then cod fritters, savory ricotta ravioli with crisp pancetta, muscovy duck five ways, grilled chicken with roasted-corn fritters, and a soul-stirring caramelized duck breast. The only hitch: Three of the dizzying dessert presentations were too sweet or slightly lumpen, a lapse blurred by glorious cookies and heavenly house-made chocolates.

Why does everyone love eating at **Bouley** more than I? At a holiday tasting lunch in a room cacophonous with revelers, the sensual explosion of tastes and textures was an astonishment. Silken fillets of codfish with chef David Bouley's favorite fingerling potatoes in a swirl of chive oil and 100-year-old vinegar, "scuba-dived" sea scallops and sea urchin in an herb-flecked broth, lobster on roasted gray shallots (from his garden) in an extraordinary port-wine sauce, celestial foie gras baked in a salt crust, his grandma's prune-potato cake, a paradigm of venison on Brussels-sprout leaves, perfect sorbets, perfect ice creams, the world's most voluptuous, melting chocolate cake. Served at a typically torturous pace. There's the rub.

Is it possible to have champagne and dessert and linger awhile somewhere cozy after the theater?

I AN SCHRAGER'S LOBBIES ARE PERFECT. Now that the original kitchen crew has decamped from **"44"** in the Royalton, the food is not as pleasing (though I love the marinated pork chop with applesauce and homemade chips), but there are dozens of snug nooks for chatting and nuzzling over dessert (till midnight) in Philippe Starck's wondrous and wacky interior (still shrouded in ghostly slipcovers). Try the lemon-yogurt trifle or the three-chocolate truffle terrine.

Starck's facelift of the old Century Paramount Hotel—now the **Paramount**—is more dazzling than you-know-who's. There's a space-age platinum-leaf wall, a stairway for dramatic exits, soft parlor seating with witty accents (elevators that flash orange, red, cobalt), and a smartly androgynous maîtresse d'. Come late, our waitress warns, and the chocolate-mousse cake may have melted under the spotlight, but there are light snacks and sandwiches, tarts and tortes from Dean & DeLuca, and ice-cream-parlor classics—egg creams, banana splits, hot-fudge sundaes, and something called "malt down flying saucer."

"Life should be gulped, not sipped" is a motto of **la Cité,** just a brisk walk from Times Square. My sentiments, too. Not everyone feels as contented in the glitz of this grand café as I do. But desserts are excellent: a tangy lemon tart, the tall coupe de marbre, with its swirled chocolate and praline candy, a caramelized disk of apple tart, or the crème brûlée of somebody's *oncle*—made with rice pudding.

I'm baby-sitting a restless eleven-year-old nephew . . . a jaded twelve-year-old niece.

KIDS LOVE THE VISUAL AND AURAL clatter of **Hard Rock Cafe.** An early dinner at **Cafe Iguana,** with its flying sequined lizards, will capture your nephew's attention for half an hour. If he's a sports fan, park him at **Mickey Mantle's,** where—if he's in town—the Mick will sign a postcard just for him. Junior will be wowed by the sports-world memorabilia on display, the TV monitors everywhere, and you won't hate it, because the food is good—juicy ribs, smashing waffle fries, a respectable burger, fine calamari (it could be a little nuttier), and tempting desserts.

If your niece was born to shop, she'll adore **Serendipity 3,** where you can run up an awesome tab on earrings and fluffy animals and American folk art even before you order the legendary frozen hot chocolate. Kids love it, even kids like Jonathan and Laura Tisch, in black tie, delivered by chauffeur for a bite after the benefit.

Where do you go for pizza?

AS I ONCE CONFESSED, I AGREE WITH the teenager who said that pizza is like sex—when it's good, it's great, and when it's not so good, it's still wonderful. But in these discriminating times, I especially love **La Bohême's** splendid pies, the elegantly dressed crisped ovals at **Trattoria dell'Arte,** the lush, thin disks at **Broadway Grill** (where low-fat pizza is the ticket). When a craving for classic coal-oven pizza strikes, I line up at **John's,** in the Village, or sneak into **Arturo's** (usually at an off-hour). But the pizza that haunts me is the white-cheese focaccia sandwich at **Le Madri,** with or without its promised earthiness of white truffle.

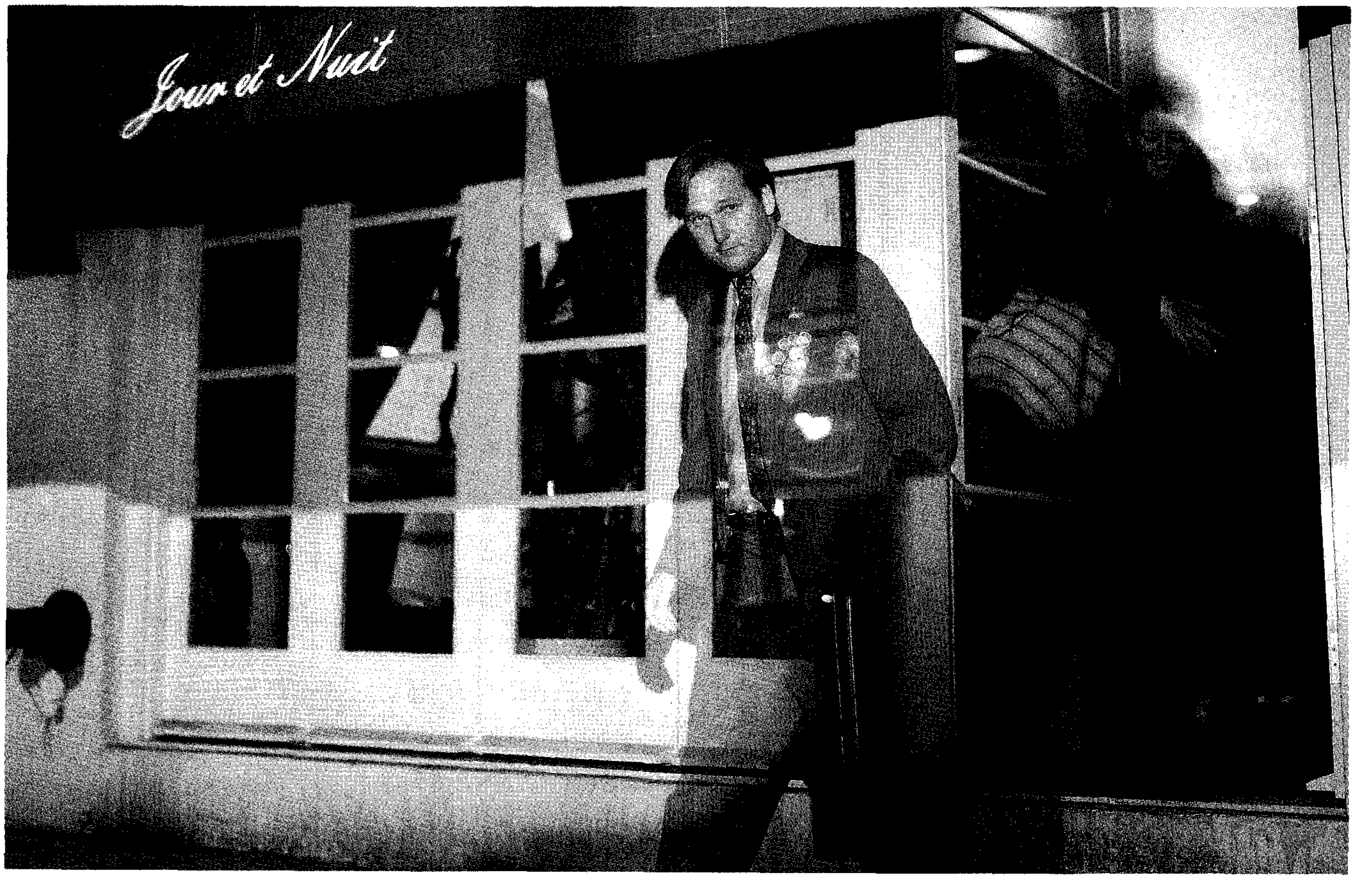
I bet you're keeping some little place a secret.

PERHAPS IT'S A FAILING, BUT I NEVER keep secrets. I just haven't gotten around to telling you about the reopened **Madras Woodlands.** I'm mad about the odd vegetarian dosais and iddly—doughnuts and crêpes made with lentil and rice flour—in this plain, if not ugly, little place. And the $8.95 buffet lunch, set out grade-school-cafeteria style, is a steal. Madras Woodlands' kosher-vegetarian fetish makes it a fine option for my dietary-law-abiding friends.

Is it my imagination, or have Chinese restaurants gone downhill?

THE WILLY-NILLY PROLIFERATION OF Chinese restaurants in every Zip Code has diluted quality, and the great chefs of the seventies have disappeared. But **Shun Lee Palace** is consistently ambitious, and the kitchen renaissance means you'll often find giant oysters perfumed with black bean; whatever crab is in season; turtle; celestial chicken steamed in a clay pot with a flotilla of delicate dumplings; beggar's chicken (command in advance), with its organic scent of lotus leaf; frogs' legs; silken chunks of sole served in its own skeleton (crisp-fried and addictively edible); and, now, venison. **Auntie Yuan** remains the dramatic retreat where a Peking-duck dinner and other

SoHo Syzygy Jour et Nuit smells of Gauloises. Long legs in black tights stalk the night. And the food can be surprisingly good.



banquets are available for as few as two.

Count on **Chin Chin** for fine dim sum and elegant lobster roll, more giant oysters, ribbons of sesame beef, impeccably steamed broccoli, and the famous tea-smoked duck with scallion pancake, all in a low-key, smartly designed space with portraits of the Chin family on the walls.

I don't recognize Chinatown anymore. It's sprawling all over the place. Help!

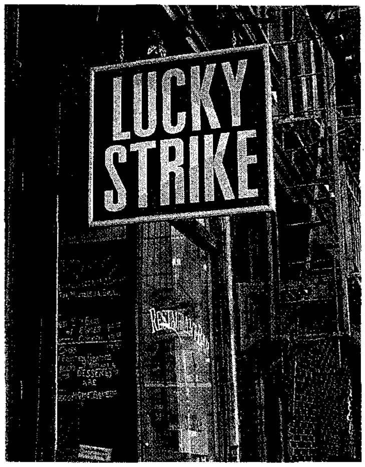
THE EXODUS FROM HONG KONG HAS fueled the spread of our once neatly contained Chinatown, and almost swallowed the Shanghai and Sichuan enclave I once knew. You do best with a Chinese-speaking chum in tow. But stick to the specials at **Tai Hong Lau** (closed for renovation), a few steps below street level on Mott, and fill up on garlicky minced clams in lettuce dirndls, Brobdingnagian oysters with black beans, and the elegant winter-melon soup. Feed the whole clan for peanuts.

JOUR ET NUIT'S BEEF-CHEEK HASH.

Or ask for Alex at **Kwong and Wong** and join big round tables of savvy Chinese sharing exotica in primitive covered casseroles. Avoid chicken feet and scaly conch rings and slimy sea slugs (you don't have to impress me, pal). Try exquisite scallops, still in the shell, under what tastes like béchamel sauce. Check out the live Dungeness crabs (pronounced "dungeon" here) from the tank in the window as they head out to the kitchen to be tossed in a wok with scallion, ginger, and black beans. Savor sublime beef short ribs (off the bone), caramelized and almost gelatinous from braising with softened onions, black pepper, and sa chai sauce. Salt-baked chicken is faintly pink at the bone, not as salty as most, and the seasonal mung-bean leaves—so incredibly fresh they seem to taste green—are a must.

Where to Find Them

Abilene Cafe, 73 Eighth Avenue, near 14th (255-7373)
Adrienne, the Peninsula hotel, 700 Fifth Avenue, at 55th (903-3918)
Alison on Dominick Street, 38 Dominick (727-1188)
Alo Alo, 1030 Third Avenue, at 61st (838-4343)
Arquà, 281 Church Street (334-1888)
Arturo's, 1610 York Avenue, at 85th (288-2430)
Auntie Yuan, 1191A First Avenue, near 64th (744-4040)
Aureole, 34 East 61st Street (319-1660)
Ballroom, 253 West 28th Street (244-3005)
Bar du Théâtre, 160 East 64th (935-1717)
Barolo, 398 West Broadway (226-1102)
Between the Bread, 141 East 56th Street (888-0449)
Big City Diner, 572 Eleventh Avenue, at 43rd (244-6033)
Bouley, 165 Duane Street (608-3852)
Box Tree, 250 East 49th Street (758-8320)
Broadway Grill, Holiday Inn Crowne Plaza, 1605 Broadway, at 49th (315-6161)
Buckaroo's Bar & Rotisserie, 1431 First Avenue, near 74th (861-8844)
Cafe Iguana, 235 Park Avenue South, at 19th (529-4770)
Carmine's, 2450 Broadway, near 90th (362-2200)
Chez Louis, 1016 Second Avenue, near 53rd (752-1400)
Chin Chin, 216 East 49th (888-4555)
Coco Pazzo, 23 East 74th (794-0205)
Contrapunto, 200 East 60th (751-8616)
Da Umberto, 107 West 17th (989-0303)
Edwardian Room, the Plaza, Fifth Avenue at Central Park South (546-5310)
Eldorado Petit, 47 West 55th (586-3434)
Felidia, 243 East 58th Street (758-1479)
"44," the Royalton hotel, 44 West 44th Street (944-8844)
Four Seasons, 99 East 52nd (754-9494)
Giorgio Cafe, 245 Park Avenue South, near 19th (460-9100)
Gotham Bar & Grill, 12 East 12th Street (620-4020)
Greene Street Cafe, 101 Greene (925-2415)
Grolier, 29 East 32nd Street (679-2932)
Hard Rock Cafe, 221 West 57th (459-9320)
Hudson River Club, 4 World Financial Center (786-1500)
John's Pizza, 278 Bleecker Street (243-1680)
Jour et Nuit, 337 West Broadway (925-5971)
Kwong and Wong, 11 Division Street (941-7411)
La Bohême, 24 Minetta Lane (473-6447)
La Cité, 120 West 51st Street (956-7100)
Lafayette, Drake Hotel, 65 East 56th Street (832-1565)
La Grenouille, 3 East 52nd (752-1495)
La Jumelle, 55 Grand Street (941-9651)
La Maison du Chocolat, 25 East 73rd Street (744-7117)
Laura Belle, 120 West 43rd (819-1000)
Le Bar Bat, 311 West 57th (307-7228)
Le Bernardin, 155 West 51st (489-1515)
Le Cirque, 58 East 65th Street (794-9292)
Le Comptoir, 227 East 67th (794-4950)
Le Madri, 168 West 18th Street (727-8022)
Le Périgord, 405 East 52nd Street (755-6244)
Les Halles, 411 Park Avenue South, near 29th (679-4111)
Lola, 30 West 22nd Street (675-6700)
Lucky Strike, 59 Grand Street (941-0479)
Lutèce, 249 East 50th Street (752-2225)
Madras Woodlands, 308 East 49th Street (759-2441)
March, 405 East 58th Street (838-9393)
Mark's, the Mark hotel, 25 East 77th Street (879-1864)
Mesa Grill, 102 Fifth Avenue, near 15th (807-7400)
Mickey Mantle's, 42 Central Park South (688-7777)
Mondrian, 7 East 59th Street (935-3434)
Nick and Eddie, 203 Spring Street (219-9090)
Orso, 322 West 46th Street (489-7212)
Palio, 151 West 51st Street (245-4850)
Paramount, 235 West 46th (764-5500)
Piatti Pronti, 8 Maiden Lane (233-1500)
Pierre's, 170 Waverly Place (929-7194)
Planet Hollywood, 140 West 57th Street (no phone)
Primavera, 1578 First Avenue, at 82nd (861-8608)
Prix Fixe, 18 West 18th Street (675-6777)
Rainbow Room, 30 Rockefeller Plaza (632-5100)
Remi, 145 West 53rd Street (581-4242)
Sea Grill, 19 West 49th Street (246-9201)
Serendipity 3, 225 East 60th (838-3531)
Sette Mezzo, 969 Lexington Avenue, near 70th (472-0400)
Shun Lee Palace, 155 East 55th Street (371-8844)
Sign of the Dove, 1110 Third Avenue, at 65th (861-8080)
SoHo Kitchen and Bar, 103 Greene Street (925-1866)
Sylvia's, 328 Lenox Avenue, near 126th (996-0660)
Tai Hong Lau, 70 Mott Street (219-1431)
Tatou, 151 East 50th Street (753-1144)
Trattoria dell'Arte, 900 Seventh Avenue, near 56th (245-9800)
TriBeCa Grill, 375 Greenwich Street (941-3900)
Trixies, 307 West 47th Street (582-5480)
"21," 21 West 52nd Street (582-7200)
Union Square Cafe, 21 East 16th Street (243-4020)
Vince & Eddie's, 70 West 68th Street (721-0068)
Vucciria, 422 West Broadway (941-5811)
Windows on the World, 1 World Trade Center (938-1111)
Yellowfinger's di Nuovo, 200 East 60th Street (751-8615)
Zarela, 953 Second Avenue, near 50th (644-6740)

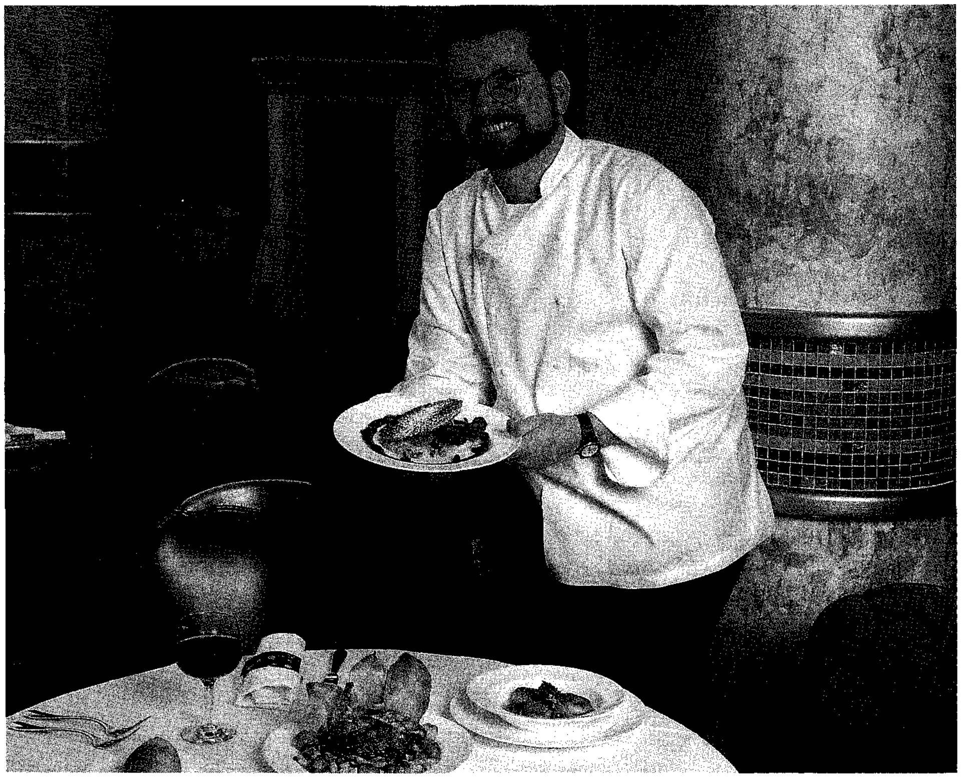


STILL SIMMERING IN SOHO.

Is this "downscaling" talk a joke?

NOT AT **Prix Fixe.** SO FAR, CHEF Terrance Brennan and his partners have managed to fight the economic realities and maintain their extraordinary $21 prix fixe. They've pinched pennies on décor in the cavernous space that was once Cafe Seiyoken, and they hunt the Hunts Point market, shopping the closeouts—but there's no stinting in the sensuous complexity of Brennan's cooking. Order from the roster of $18 wines, and the two of you can savor the lobster pan roast or his signature salmon in horseradish crust or grilled chicken with olive mashed potatoes, plus a starter and dessert, for $75, tax and tip included.

Nick and Eddie remains the perfect dark little SoHo joint where you can get a good meal and a lovely $11 Bordeaux without taxing the budget. Big fat chicken wings, ridiculously appealing iceberg-lettuce salad, fish the way you want it, shrimp and couscous, mashed potatoes and mashed turnips—downhome and delicious.



Prix and Pride At Prix Fixe, there's no stinting in the sensuous complexity of chef Terrance Brennan's cooking.

Tell me someplace cheap and good the whole world doesn't already know.

THERE ARE EASILY HUNDREDS of joints scattered around Manhattan that look like **Buckaroo's Bar & Rotisserie.** But here the naïve touches—shutters that go nowhere, watercolors of the West done by kids, wait crew in backwards baseball caps dispensing paper napkins and wet packs—come with good food and no-nonsense price tags. Hot and juicy chicken wings with blue-cheese dip (just $3.95), and split-roasted (perhaps the house means "spit-roasted," perhaps not) chicken with fine cole slaw and greasy roasted-potato slices you can't stop eating. The special chicken diablo, cloaked in mustardy crumbs, is first-rate, and the burger ($6.95) is a champ at any price. There's a pool table out back, too. If you live nearby, this could become your hangout.

Where will we eat in 1991?

BOLD ENTREPRENEURS ARE SNAPping up the leases abandoned by food-world bailouts. But a couple of extravagant canteens are being hammered into shape. Joyce Steins's much-delayed **Le Bar Bat,** a phantasmagorical haunt for Pacific Rim cooking designed by David Rockwell, will open soon. And the sprawling **Planet Hollywood** (with attached screening room), from producer Keith Barish and partners, is being touted now for a summer debut. *Batman* design genius Anton Furst is creating the visuals.

But the foodniks' imperative is the new **Mesa Grill,** due to open any day now in the soaring space surrendered by Sofi on lower Fifth. Miracle Grill wunderkind Bobby Flay plans to serve blue-corn-salmon cakes, grilled tuna tostadas, shrimp-and-roasted-garlic tamales, leg of lamb with jalapeño preserves, and grilled pork chops adobo—all in a vibrant rainbow of light and color.

I want a beautiful private room in a restaurant where I know the food is good.

FUSSY FOLKS WE READ ABOUT IN *Women's Wear* love the upstairs studio at **La Grenouille,** where the late Charles Masson used to paint. There's a small (seats 22) room on the second floor at **Lutèce** that was good enough for André Surmain to use for his farewell supper when he sold his 70 percent share of the place to André Soltner eighteen years ago. Let André do an Alsatian feast for you. The back room at **Le Périgord** has seen lovely Provençal feasts choreographed by Antoine Bouterin. **Le Bernardin**'s elegant private room upstairs seats 24. **Palio,** the **Box Tree, Mondrian,** and **Primavera** have fine party spaces. At **Rainbow** and **Windows on the World,** you can have a room with a world-class view. **"21"** 's banquet rooms have serious cachet for some New Yorkers. **TriBeCa Grill** has a spacious nook with a skylight, and Don Pintabona's worldly cooking. And for a very special occasion, reserve the Frank Stella Room at the **Four Seasons,** with the James Beard Room for a champagne reception.

I need a chocolate fix.

RUSH TO EAST 73RD, WHERE ROBert Linxe has installed a branch of his celebrated Paris shop, **La Maison du Chocolat.** And if you have more money than you know what to do with, order some of **Aureole**'s sublime bonbons, cocoa-à-go-go, $52 a pound. If it's just an ordinary sweet tooth and not chocolate-specific, sneak into your neighborhood singles' bar and try a Jell-O shot. I'm not too proud to confess they're almost wonderful. What a nostalgic way for an overgrown adolescent to down some vodka. ■

Bouncing BACK

FOR SOME NEW YORKERS, THE JOB CRUNCH IS A BLESSING IN DISGUISE

……

BY BERNICE KANNER

YES, NEW YORK IS SUFFERING an unemployment migraine, a hangover from the expansionary eighties. In the past year, the city lost 29,000 jobs, the second-worst decrease since the dark mid-seventies. The local-unemployment rate stands at 7.4 percent—more than double the 1988 low (3.9 percent) and far higher than the national-unemployment rate (5.9 percent).

The ax has fallen, or soon will, on bankers, lawyers, salesmen, construction workers, copywriters, and other snug—or struggling—New Yorkers. "No place in corporate America is safe anymore," says Carole Hyatt, author of *Shifting Gears*.

Many of the pink-slipped will go through the "shock, anger, and grief that mourners go through before acceptance," says Peter Olsinski, executive vice-president of Fuchs, Cuthrell, outplacement specialists. Some fight the verdict, some flee, and some get sick. (The recently displaced are also particularly accident-prone.) And though everyone says being fired no longer carries a stigma, most men won't admit they've been let go, even if TV cameras have caught them carting cardboard boxes through the doors of Drexel Burnham Lambert.

In this downturn, "there are fewer positions to go to," says Bill Morin, chairman of Drake Beam Morin, another outplacement firm. "Today, it takes an average of 6.8 months to find a job; a year ago, it took only 5.6. But the Midwest revived seven years ago, and so will the New York area." Adds Hyatt, "Now is the time for people who live by their wits to thrive."

Here are eleven who have emerged—triumphantly—from the dark tunnel.

Slaphappy

GENE MURTHA, 40, JOINED Coleco Industries in late 1985 as marketing director. In July 1986, the toy company moved him from Simsbury, Connecticut, to Port Jefferson, Long Island. Reluctantly, the Murthas sold their house, moved into a rental, and began to build a new home. Four months later, Coleco transferred him back to Simsbury, where the Murthas constructed a house identical to their new one (which they sold at the peak of the market). On December 11, 1987, Murtha's boss told him that Coleco was cutting his product lines—and him.

Murtha had been laid off before, from Milton Bradley. But at least he had seen that coming. "This time, I was out in the cold, unprepared. I knew Coleco was struggling, but I figured that with my hard work, versatility, and experience, *I'd* be the guy who'd turn off the lights," he says. Before boarding the train home to his wife, Tricia, and his three children, an angry and shocked Murtha phoned with the news: "Your worst worries have come true," he told Tricia. He hired a lawyer, and though he won more severance, he felt "like a powerless pawn."

Knowing it would be hard to replace his $200,000 earnings package, Murtha mailed out masses of résumés. He also met with fellow Coleco refugees to propose a new company—racing to set it up before his severance ran out.

In April, a week after Murtha got his second job offer, Main Street Toys, which he'd started with severance and savings, won the rights to TubTown preschool toys. Soon, he got his first order—from Toys "R" Us—and took on a partner. After several months, he realized that selling TubTown alone wasn't the road to riches. "The light we thought we saw at the end of the tunnel was a misperception," he says. "It's much farther away than you think."

By fall 1988, Main Street had financial backing, a new line of children's costumes and puppets, and representation in 28 of the top 30 toy retailers, but it hadn't landed Murtha on easy street. Then, last fall, came the megahit Slap Wraps—long, thin

BLOOMINGDALE'S BILL TWOMEY DREADED ANOTHER EIGHTEEN YEARS IN INSURANCE.

PHOTOGRAPHED BY ROBIN HOLLAND

GENE MURTHA

Toy-maker

"THIS TIME, I WAS OUT IN THE COLD," MURTHA SAYS. "I FIGURED I'D BE THE GUY WHO'D TURN OFF THE LIGHTS."

pieces of fabric-covered steel that curve into bracelets when slapped around the wrist or ankle.

Murtha figured that Slap Wraps would be the engine to drive Main Street, but he never guessed the ride would be so wild. Things seemed darkest in July 1990, with production problems, raging retailers, and knockoffs everywhere. The economy was in shambles, buyers weren't buying, manufacturers weren't manufacturing, and his heavily leveraged start-up product was slipping away. But by August 1990, orders were pouring in and Slap Wraps were clearly a hit.

Success has cooled Murtha's anger. Seven months after he was fired, Coleco filed for bankruptcy. "In retrospect, it was a blessing to get out before the grand finale," he reflects. "This voyage of exploration confirmed that I'm responsible for my destiny and that in this economy, security is an illusion."

Advertisements for Herself

VALERIE MULLER, 39, HAD been media director at the Margeotes Fertitta & Weiss ad agency for four years when, on January 2, 1989, her boss removed her. They'd had several unsettling talks about their mutual expectations, and friends had told her that her job was being shopped. Nonetheless, she "was shocked by the clinical sterility of the procedure" and the skimpy severance.

Muller didn't fight the "unfixable decision." She sensed her boss's relief—and, strangely enough, her own. But when she got back to her office, she cried. "It was a defeat. I felt slapped," she says. Muller called her best friend, kept her work appointments, and baby-sat her seven-year-old godson. "I needed family, needed to belong," she says.

Muller stayed on the job for two weeks, "internalizing and hurting," wondering how, after that sharp and visible blow, she could feel good about herself. Then she flew to Vail and San Francisco. She tried not to worry. She had a good reputation—she'd been a media supervisor at Backer Spielvogel for five years and at McCann-Erickson for six. She was sure she'd land another job and figured she could go without one until the fall. For eight months, she skied, cooked, read, sailed, and worked on her tennis.

She did make a few job inquiries, looking into publishing, catering, and running a New England bed-and-breakfast. She even toyed with the idea of taking a six-month sail round the world. But ultimately, she decided to stay in advertising.

Then, during an August interview, she met Mike Pedone and liked what she saw of his agency, Pedone & Partners. He liked her, too. After four days of weighing pros and cons, she accepted his offer; in September 1989, she became vice-president/media director for the salary she'd had before—with better perks.

"I'd grown up believing that if you work hard, you get promoted and praised," says Muller. "I don't believe that anymore." Her sabbatical taught her that "my identity is not just my job. Being fired forced me to look at things I may never have looked at. Not that I want to repeat the experience."

Station Break

BETTE MOONEY WAS lucky to be fired. She had talent, a dream, and a strong safety net—but she feared change.

Mooney, 48, had been at NBC for 28 years, most recently as director of affiliate relations in the Midwest. But in November 1988, her time there ended. On December 31, Mooney left with a generous package.

The firing blasted her out of a rut. Though "it was traumatic not to have a choice," Mooney had rehearsed this moment in her mind: Since 1985, she'd known that if it happened, she would want to own a TV station. She immediately phoned her husband, Frank, and said, "Remember that dream? I'm starting to pursue it now." The next day, they flew to their vacation cottage in Ireland. Even though she reveled in her first extended break in 30 years, and though she was confident about her abilities and had few financial worries, Mooney admits she "rode the coaster everyone rides."

Halfheartedly, she wrote a résumé and doodled with the idea of putting together a new company. She told herself that if she didn't go out on her own now, she probably never would. In September 1989, business contacts told Mooney that WPGX–TV, the Fox affiliate in Panama City, Florida, was up for sale. Her family helped her over her doubts; her dad, who'd started an electrical-engineering business, was proud that she was following in his footsteps. After seven months of negotiations, the deal closed on April 30, 1990. Mooney named her company the Ashling Broadcast Group, after her cottage, Ashling Lodge.

Now Mooney divides her time between New York and Florida. Ashling is negotiating to buy another station and is forming a consulting arm.

"After I stopped grieving, I gained confidence," Mooney says. "Now I'm ready to take risks, and that's far from my conservative, Catholic-school upbringing, my working for the same employer my whole career, and my being a woman. Now I feel blessed that something prompted me to pursue my dream."

In Burger Heaven

WHEN PETER MUSSENDEN was a youngster, "it was important to put on that pin-striped suit and tie." Now he's found "that doesn't necessarily pay bills or emotional rewards." Being a McDonald's franchiser does both.

Born in Guyana, Mussenden, 45, began as a clerk at Chase Manhattan twenty years ago, while going to Pace University at night. As he rose to second vice-president in charge of institutional management in the Western Hemisphere, he savored traveling to South and Central America and developing business plans. But when the boom began to go bust ten years ago, "it became a fight for survival at Chase. There was a lot of anxiety and talk about what we'd do next," says Mussenden. "Everyone focused on when the next severance package would come up. We all saw the handwriting on the wall."

Mussenden decided to "beat the wholesale push out the door" and go into business for himself. But into what? He thought about buying a travel agency but worried that the market might be too seasonal or dominated by giant companies. He even considered opening a Jiffy Lube shop, but "oil changes and tune-ups aren't me."

Then, at a party, he met the owner-operator of four McDonald's outlets in Philadelphia, who raved about the company's progressiveness. Mussenden's own research confirmed it. In July 1987, while still at Chase, he applied to the McDonald's owner program, though it required up to two years of part-time training—at his own expense. Several evenings a week, he stealthily left Chase Manhattan Plaza to roll up his sleeves as a twenty-hour-a-week intern in Irvington, New Jersey. "I loved it," says Mussenden, who was at the top of his class in the chain's Hamburger University. "I discovered that there's ketchup running through my veins."

In March 1989, McDonald's offered him a new location, in Central Islip, and he started building. In November 1989, he left Chase, ahead of a major retrenchment that will eventually cut 5,000 people from the payroll. On March 27, 1990, Mussenden's restaurant opened. At first he worked eighteen-hour days managing 115 employees; now he's cut back to fourteen hours. He doesn't miss Wall Street or the two-hour commute (he drives to work in eight minutes). He's grateful to be away from the gloom and doom and "into the action, where the effort I put in writes my meal ticket," he says. He expects to gross about $2.4 million in sales the first year and to net five times the income he had at Chase. "I beat the hangman," he says, gloating.

Riding the Catapult

IT TOOK SUSAN STICKLER ONLY FOUR weeks' downtime to upgrade from associate merchandising analyst at Associated Merchandising Corporation to buyer for a chain of specialty stores. The 29-year-old strategist had survived AMC's first trim, eight months earlier—had even, in fact, been promoted after twelve months on the job. But that changed at 9:30 A.M. on October 4, 1990.

Stickler's group vice-president summoned her. She walked in aware that times were bad but feeling safe. "All the indications were that I was on the fast track," she says. Stickler expected to be handed more responsibility. Instead, she was told that a study had suggested they eliminate her position. At first, Stickler thought they were reassigning her. "Exactly what are you saying?" she asked.

She was stunned. She left her boss's office and tearfully called her husband, David, who met her for lunch. Her parents assured her she'd get a better job. And friends boosted her spirits by focusing on her qualifications and training. (She'd been in the buyer-training program at Higbee's, in Cleveland, before moving to Saks and then AMC.)

A personnel representative told her she was one of 18 fired—and that by November 1, some 67 more would eventually be

BETTE MOONEY

Television executive

"AFTER I STOPPED GRIEVING, I GAINED CONFIDENCE," MOONEY SAYS. "NOW I'M READY TO TAKE RISKS . . . I FEEL BLESSED."

dropped. She promised Stickler three weeks' severance pay but took four weeks to supply insurance information. Stickler took that as another slap in the face. She was assured that the firing did not reflect her performance, and two supervisors wrote reference letters.

Stickler began phoning everyone she knew in the business world. Within two weeks, she had made more than 100 calls. She had her first interview within a week. "I put in twelve-hour days looking for another job," she says. "I told myself I'd wrap this up before Thanksgiving; then, since the holidays were coming, I figured that it wouldn't be until 1991. I had angst, but I channeled that energy. I didn't blame myself."

Four contacts referred her to her new employer, and after two interviews, she was offered a more interesting job than her old one, for a slightly higher salary.

"If I look back, there were signs," says Stickler. Her review at AMC should have come in August, but as of October, it still hadn't happened. A new boss had been assigned her two months before. "I felt it was unjust," she says, "but just about everyone I know has been laid off this year. This bad thing catapulted me forward. And I learned that the best revenge was to get a better job."

College Reunion

JANIS BEST, 41, HAD been a manager at Brownstone Studio, the catalogue company, for a year (after fifteen "burnout" years merchandising women's sportswear and shuffling from one consolidated company to another). Then, in October 1988, her boss called her in. Best figured it was to reward her with a big raise. Instead, the "last in, first out" employee was shown the door. A few weeks before, a psychic had predicted she'd soon be starting her own business.

A colleague referred her to a professional résumé writer, who turned out to be a sorority sister from Bernard M. Baruch College whom Best hadn't seen in seventeen years. Ruth Kintzer, 43, began writing résumés as a stopgap after being fired as senior product manager at Zotos International, the hair-products company, in Darien. She'd been reverse commuting for two years (after stints at Faberge, Mary Quant, Del Labs, Clairol, and Charles of the Ritz) when a new boss told her in November 1987 that he was unhappy Zotos's move into hair coloring wasn't progressing quickly enough. He said he was bringing a techie in; she was out.

Kintzer was enormously relieved. The commute had been a drain. Every vacation request had been rejected. Her life was not her own.

At the end of their first two-hour meeting, Best proposed that they go into business together. Kintzer agreed. A week later, they'd figured out *what* business, and in May 1988, they incorporated. Today, Best & Kintzer designs catalogues for fashion companies and retailers like Charisma, Bridals by Roma, and the Certified Fashion Guild.

The partners went through agonizing self-doubt. They had enough in severance pay and reserves to last about a year. But suddenly working hard to sell themselves and shelling out savings was a dramatic change. "Our moods rapidly swung from elation to depression," says Best. At first they got only a nibble from a custom-table-maker and an assignment from the British Wool Marketing Board. But the day she mailed out 35 résumés, two prospects materialized.

Today, Best & Kintzer bills $300,000 a year, and they project billings of $600,000 for 1991. "I've learned that I love risk, that I'm good on my own, and that I don't fit into a corporation," Kintzer says. "I have a honed sense of accomplishment and realize that whatever I buy, I made the money for it. I have control." Adds Best, "The bad time paid off. When we're eccentric little old ladies, we can still do this."

Certified Fashion Guild

JANIS BEST AND RUTH KINTZER

Catalogue designers

"OUR MOODS," SAYS BEST, "RAPIDLY SWUNG FROM ELATION TO DEPRESSION."

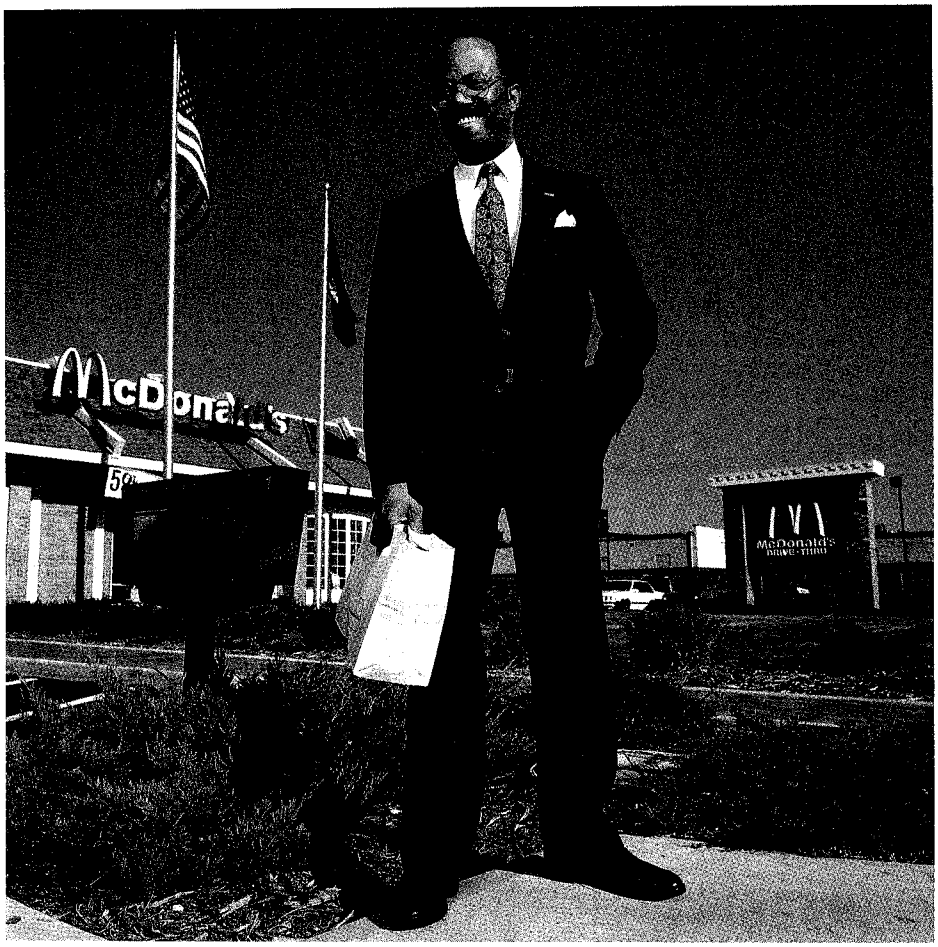
Religious Experience

ON DECEMBER 7, 1988, the *Wall Street Journal* noted that William Zimmerman, then 47, had resigned as senior vice-president/editor of *American Banker,* where, fresh from Queens College, he'd begun as a copy editor 26 years before. In fact, he had been pushed out.

The nudging began shortly after Thomson Corporation bought the daily from the Otis family, in 1983, and grew sharper when George Landgrebe was made president, in 1988. Landgrebe wanted to increase productivity. Zimmerman, who frequently resorted to unorthodox formats like comic-book supplements, was antsy. He wasn't so much fearful about his job as dissatisfied with all the talk about curtailing costs. In October 1988, on a trip to meet West Coast subscribers and staffers, Landgrebe made clear his objectives. In Zimmerman's view, Landgrebe thought the banking-industry Bible's many awards weren't important.

Zimmerman soon got his first negative evaluation; he was advised to delegate more and spend greater time as an "ambassador" in the field. Reader praise and awards helped mute the criticism but didn't temper Zimmerman's uneasiness. He lost 23 pounds in three months. In November, Landgrebe offered him a choice: Resign now, with generous severance, or stay on under greater scrutiny, with another evaluation in three months and a punier severance if fired then. A week later, after lining up a financial planner, an outplacement agency, and a lawyer to "negotiate for survival," Zimmerman "resigned."

He had considered devoting himself full-time to his West Side "kitchen-table in-



PETER MUSSENDEN

McDonald's franchiser

"I LOVED IT," SAYS MUSSENDEN. "I DISCOVERED THAT THERE'S KETCHUP RUNNING THROUGH MY VEINS."

dustry," Guarionex Press. It had already published three New Age philosophy and self-help books—one of which, *LifeLines,* helped him get through his ordeal. But Zimmerman hadn't counted on depression. A year earlier, his 43-year-old brother had died of AIDS, and Zimmerman was reminded of his father's premature death at 48. "I became obsessed with how short life is," he says. What's more, his wife, a Spanish-language interpreter at the Brooklyn Supreme Court, had been furloughed in August 1988 and had found only per diem work.

"I was a wounded zombie. I didn't want to creep out of bed," he says. "I needed stability, deadlines, and the nurturing family the newspaper had been." Whenever he passed homeless people, Zimmerman wondered—irrationally, he admits—if he'd become one. He also reached out to these men and women, volunteering in a soup kitchen. He was frightened at seeing executives enduring "outplacing" for more than a year; though friends urged him to take six months off to catch his breath, Zimmerman felt impelled to reconnect.

Saddled with a twelve-pound portfolio and a six-pound attaché case, he set out on interviews. Within two months, he had five offers. Ego led him to accept one from the New York *Times* even though "instinct told me I'd be happier at gutsy [New York] *Newsday.*" Ten days after he started at the *Times,* the man Zimmerman was to work with took his old job at *American Banker.* Three months later, Zimmerman realized his decision had been a mistake. Fortunately, New York *Newsday* needed a deputy business editor, and in July 1989, Zimmerman began to prove himself again.

During his ordeal, Zimmerman began going to temple on Saturdays and writing psalms. On New Year's Day 1989, he wrote of his fear, "My insides have been emptied out." In July 1989, he thanked God for life and for his loving family. In August 1990, he told God, "I feel I'm coming back to the world, recovering . . . from the hell that was raised in my soul. I learned how much I need you God to help me through the next stages."

Zimmerman has learned that "there are no guarantees." He's become more compassionate, less judgmental, and less trusting. And he no longer bends over backward to please. "Yet when someone new comes over, I put out my hand in welcome," he says. "This brought me out of my insularity. Now when I'm lost, I ask for directions. I'm not completely healed, but the muscles and skin outside have toughened."

Legal Holiday

WHEN IDELISSE Malave, 43, was attending the Columbia School of Law, she felt invigorated. "I felt I'd be a very good lawyer—and that law wasn't just a way to earn a living but an expression of myself," she says. Today, Malave is deputy director of the Ms. Foundation, which gives grants to poor, disenfranchised women. Her faltering law practice has disbanded, and her former partner practices at a large firm, Dow, Lohnes & Albertson.

After earning a B.A. in psychology from Brooklyn College, Puerto Rican–born Malave ran group-therapy sessions in prisons in Puerto Rico. Two years later, she was back in New York as program supervisor for the city Department of Employment. She became an active feminist; almost all the lawyers and politicians she met were men. She decided to do her bit to right the imbalance.

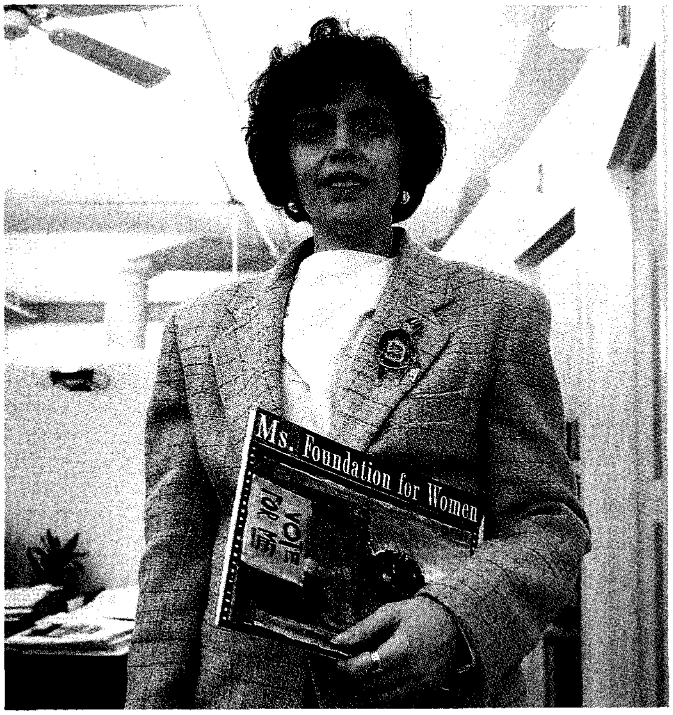
Malave married in 1972; in 1976, armed with a law degree, she joined the Puerto Rican Legal Defense and Education Fund. But after her son was born, in 1978, she found that law took too much time from mothering. After her daughter arrived, in 1981, Malave quit. (That baby died five months later; a second daughter was born in 1983.) In 1982, Laura Norman, a friend from law school, suggested they team up. Malave practiced part-time, primarily on matrimonial cases.

Norman and Malave's partnership lasted for seven years before the two concluded their firm wasn't going to make it. In April 1989, a year after Malave's divorce, they fired themselves and closed shop. After two months as interim director of the New York Women's Foundation, Malave took the summer off, to "be with her children in East Hampton and think about where I could earn a reasonable living and still have meaningful work."

Fall shattered her serenity. "When my kids went off to school, I felt displaced," recalls Malave. "I was worried about not having a job and by how much my identity was tied to it. I didn't like being at home and economically dependent on my former husband. I discovered how much I valued work."

She considered public advocacy, distributed résumés, and got around. She found, to her surprise, that everybody to whom she reached out was willing to help. One contact ultimately pointed to the Ms. Foundation. In February, after four interviews, she took its new post of deputy director.

"I make considerably less than lawyers with my experience, but it's enough to support us," she says. "I don't need to live luxuriously. If the partnership had made enough, I'd probably still be doing work that had become tedious and unfulfilling. Here, I can't wait to arrive in the morning. But I also have time to be with my children. This gave me the balance I want. Being a lawyer is part of my repertoire of skills that I now use for a purpose more consistent with who I am."



IDELISSE MALAVE

Women's advocate

"I MAKE ENOUGH TO SUPPORT US," MALAVE SAYS. "I DON'T NEED TO LIVE LUXURIOUSLY."

Fashion Statement

BILL TWOMEY, 45, had been senior underwriting officer at North American Reassurance Company for eighteen years when he realized he wanted a change of scenery. The company was reorganizing and downsizing and would eventually relocate. Twomey, a native New Yorker with a B.A. in business administration from the College of Insurance, didn't want to move.

So in May 1990, without another job, he left. After two months of soul-searching, he realized he dreaded another eighteen years in insurance. What he loved was sales. He thought about peddling pharmaceuticals or medical supplies, but when he spotted a classified ad for a salesman in Bloomingdale's men's department, he shifted gears. "I've always dressed well," he says. He met with a salesman at Paul Stuart "to get a feel for selling and the industry." Twomey soon decided that the product, atmosphere, customers, and chance to socialize were pluses and that the Bloomingdale's job would give him "the chance to use some of my Irish blarney, my personality. Here, you're onstage, in the public eye, every day."

After four interviews, the store offered him a rotating position selling coats, suits, sports coats, and trousers. Because he works on commission, he's not sure if he'll do as well as before. His first morning, he sold a raincoat to a man in a rush—and forgot to run the credit card through the machine. (Fortunately, the customer had signed for it and had a Bloomingdale's account.) Soon after, he sold three suits to Alan Alda.

"I was worried about reconnecting," admits Twomey, who would often stop in at church before an interview. "There were peaks, when I had a good interview, and valleys, when things fell through. I wondered whether I could handle this situation when it happened. Now I know that being fired is not the end of the world. It's not like being told you have a terminal disease."

Safety in Numbers

EMILY KOLTNOW, 46, HAD FELT secure as VP for Interco's Smith & Jones, a women's-clothing manufacturer. She had a $120,000 salary package and a huge office at 1411 Broadway with a spectacular view of the Hudson. She took two business trips a year to Paris, London, Milan, and Florence to shop for clothes, and supervised a staff of twelve. At 11:35 A.M. on a Thursday in January 1987, she learned that none of that was job protection.

"We're going to have to make changes in your department," her boss announced, "And we're starting with you." For the fifth time in her 23-year career, Koltnow was fired. (She'd been laid off four times when she was a designer.)

That night, on the train back to Stamford, Koltnow felt ashamed—and then angry that she'd defined herself by her work. In a diary, she described the loss, which felt like a divorce, "because the company was like my family." She worried about having to say "nowhere" when asked where she worked.

During insomnia attacks, she'd fret about being incompetent and how she'd recoup her income. (She since has.) But she also recognized that she'd wanted something more substantial. "I envied people who do things like biological studies, because I wanted to do something more important with my life."

She explored the housewares market, attended trade shows, and made cute quilted coverings for Cuisinarts, which she couldn't afford to mass-produce. While attending monthly luncheons of the Fashion Group International, Koltnow met other penny-pinching "sudden ladies of leisure." She noticed they rarely checked their coats or ordered drinks. In March, Koltnow helped organize an informal support group within the Fashion Group. She began arranging for guest speakers—a career counselor, a psychologist, an executive recruiter, a lawyer, an image consultant—and turned the lectures into WIN Workshops: educational, support, and networking groups for axed women.

"Plan on being fired," she lectured a Fashion Group conference. Her speech "struck a nerve. People reached out to me, and I loved it." Koltnow stopped looking for a job and rented a place to hold workshops. Since October 1987, WIN has counseled more than 425 women who have been fired or fear they will be. Koltnow has written a book, *Congratulations! You've Been Fired,* and she's thinking of franchising WIN workshops to other cities. "I feel like a doctor healing people," she says. "I've touched lives, and I feel so rewarded. I finally understand the slogan 'If life hands you lemons, make lemonade. And sell it for a profit.' " ▬

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THE ART OF HEALING

Painting Is Therapy for Disabled Youths in a Harlem Program

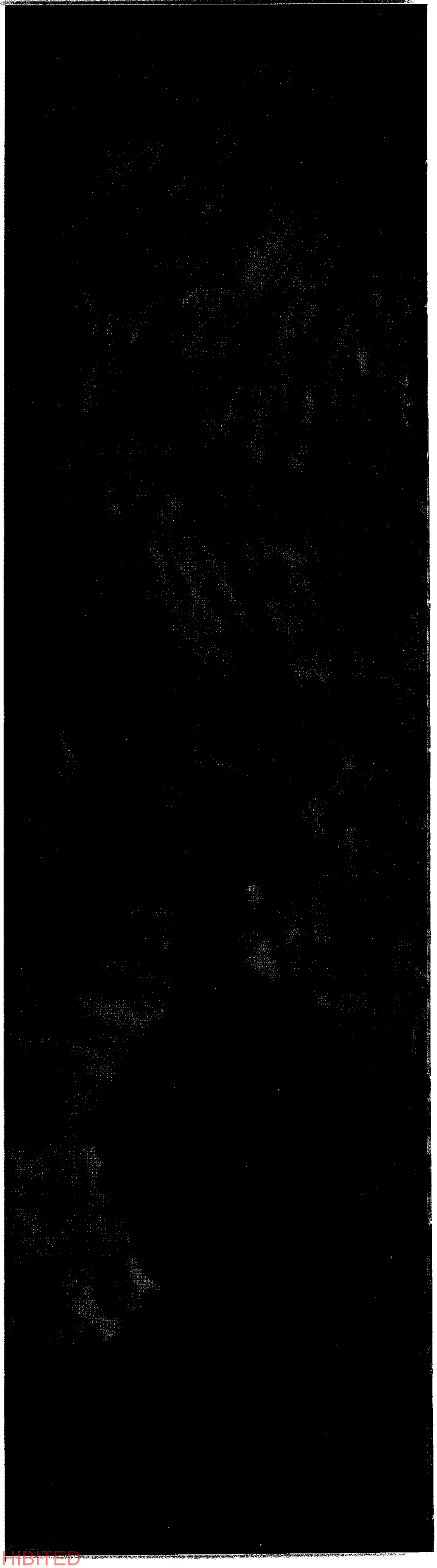
By Kay Larson

PICASSO ONCE SAID THAT HE HAD TO SPEND most of his career getting rid of his professionalism and discovering how to paint like a child again. He might have felt privileged to know some young artists whose natural innocence is mixed with a wisdom they never exactly asked for.

Consider fourteen-year-old Abraham Daniel. At one point in his life, he wanted to be an airline pilot. But fate, in its perversity, has given him another assignment. When he was nine, Abraham took a dare from his friends and climbed out onto some scaffolding at school. Panicking at the height, he slipped and fell three stories, splintering his spine. He lay in a coma for more than a month and woke up a quadriplegic. The doctors expected him to stay that way. But Abraham was one of the first youngsters to be admitted to a program created in January 1989 by Harlem Hospital's Trauma Center.

The Harlem Horizon Art Studio, named for the spectacular views from its seventeenth-floor windows, is run by artist Bill Richards, who took over a former pantry and stocked it with art supplies. When Abraham was wheeled in, his muscles shook so badly that he could barely hold a brush. Six months later, after Abraham had learned to control his arms enough to paint from his wheelchair, Richards decided to challenge him by setting up a canvas higher than he could reach from his sitting position. Richards remembers, "I told him that if he wanted to finish the picture, he had to get up. He stood up, painted in the top, and walked to the bathroom."

To watch Abraham paint is to feel what it would be like to live during a permanent earthquake. His shaking right hand aims the brush at a mound of crimson pigment, sawing the air until the twitching muscles will allow him to scoop the bristles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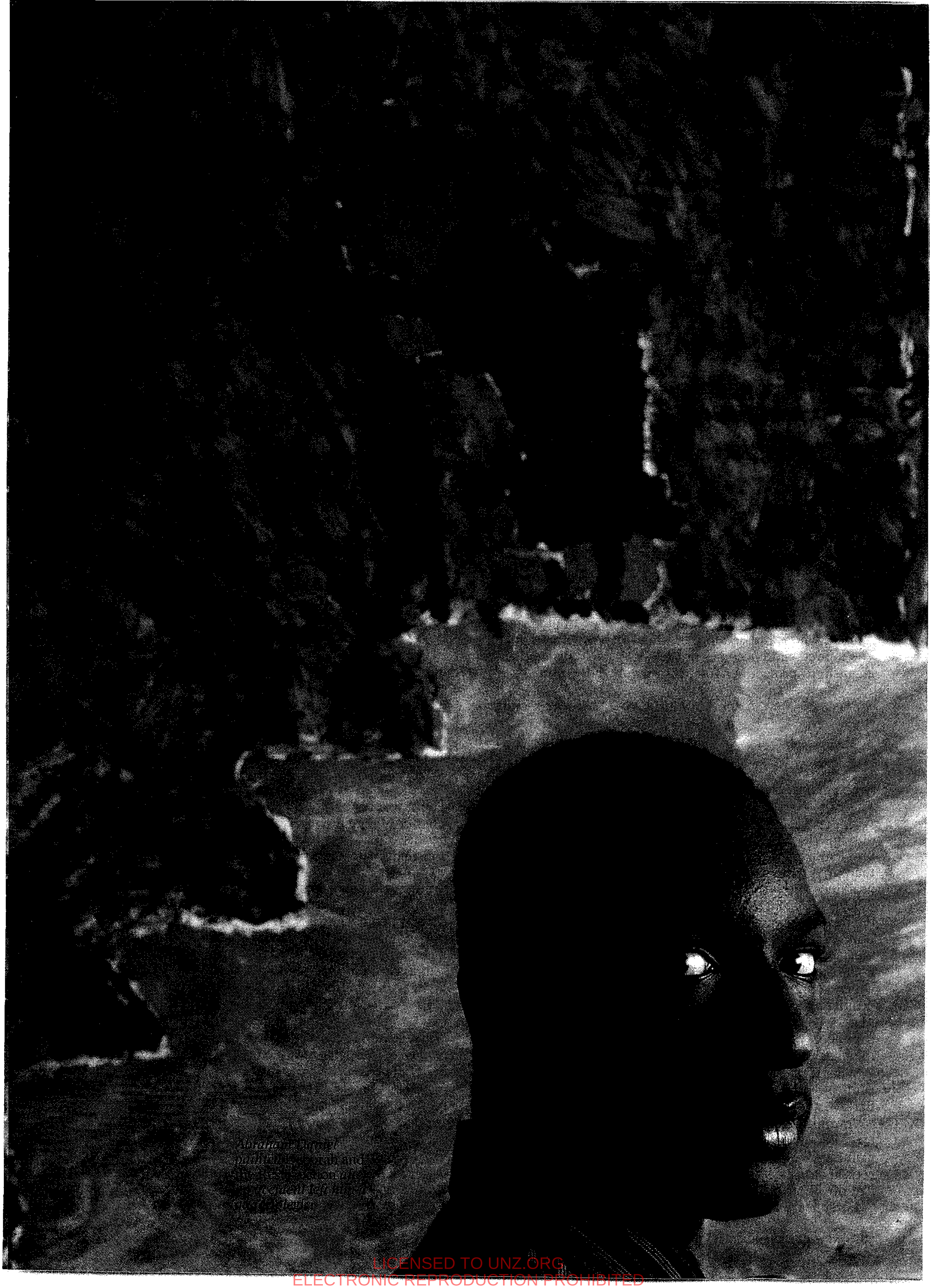


Abraham Israel [illegible] and [illegible] of [illegible]

Bill Richards's teaching method may be a novel one, but it has the virtue of forcing the children to look for their own answers.

into the paint. His crippled but strong left hand guides its palsied counterpart toward a blank spot in the picture. Sitting on his twisted legs in the hubbub of art class, he's an island of intense concentration. He's also an object lesson for anyone jaded by the maneuverings of the professional art world. Every time he pushes his brush across the canvas, Abraham re-invents the act of painting.

Richards and six-year-old Brook Burrell.

The picture that brought Abraham to his feet was bought by Harlem Hospital Center (for a $100 savings bond in Abraham's name) to adorn its new pediatrics wing. Children's art has a well-deserved reputation for simple, naïve charm. But Abraham has been shoved bodily out of childhood; as Richards says, he's "13 going on 35." Disaster has added new layers of experience to Abraham's innocence. His paintings reflect that: They are not as knowing as they would be if he had gone through art school. Yet they aren't exactly a child's paintings. There is a fierce, spontaneous conviction in the way the paint is laid down, as though the painter expected to give no quarter and take none. In his "liberation painting" (as Richards calls it), Abraham has cast himself as Superman. Under a bright-blue sky, the caped hero throws out an arm to protect his mother, who is dressed in yellow and stands before a rainbow. The injured child becomes invincible to shield his mother from anguish, to protect her from his own tragedy.

THE SLAUGHTER OF NEW YORK'S CHILDREN proceeds apace. We think first of the ones caught in urban warfare: In 1988, the Centers for Disease Control announced that young black men between the ages of fifteen and nineteen were almost twice as likely to be gunned down as they were in 1984. They would be safer on a tour of duty in Vietnam. But random violence is only part of a bigger problem. Harlem's children are much more likely to be injured than are children in other parts of the country. There are no headlines about the ones who survive—alive but mangled.

They often end up in Harlem Hospital, which is strewn with the hurt and dying. As though poverty, high injury rates, addiction, violence, and AIDS were not enough, inner-city hospitals must also cope with the staff's fatigue and stress and millions of dollars in deficits. In this climate of desperation, the art studio, which supports itself with private donations, has been a rare positive force. "This is an oasis in the desert," says Anni DeMarco, one of two volunteers (the other is Linda Hazlett). "I came here thinking I could maybe help out and teach a few things, and instead I'm the one who's learning."

What it's done for the artists is almost inexpressible. "Therapeutically, the program is a flying success," says Dr. Barbara Barlow, the director of pediatric surgery at Harlem Hospital. "We could see the children's paintings change as they got better. They changed from depressed paintings to happy, colorful paintings." Susan Weeks, Harlem Hospital's pediatric-trauma coordinator, says, "Kids go from being damaged and heading in bad directions to openness and light."

I first heard about Harlem Horizon when I met Bill Richards on a trip to Moscow. Since then, the program has picked up speed and accolades. Last spring, five of Richards's young artists had their first professional exhibition, at Ricco/Maresca Gallery in TriBeCa. Besides Abraham, the artists were Gregory Smith, twenty, Louis Donaldson, eighteen, Chappell Williams, seventeen, and Jayson Butler, eleven.

Dorothy Desir-Davis, the assistant curator at the Studio Museum in Harlem, stumbled on an article about the show, and induced the museum to give space to the original five youngsters, plus Ieema Gaston, twelve, David Hill, eleven, and Valerie Manley, thirteen. That show has just traveled to the Jamaica Art Center, in Jamaica, Queens, where it will stay until January 20. In midtown, the Pan Am Building mezzanine is now host (through January) to a show of the same eight artists, plus Dorian Bumbray, sixteen, Jennifer Walker, thirteen, and Jesus Agosto, ten.

THE HARLEM ART PROGRAM, IT SHOULD BE said, is not exactly "art therapy," which has a bad reputation, chiefly because it doesn't take art seriously. Art therapy is about creating feel-good sentiments. Richards, who used to teach in art schools, has other standards for his students. He wants them to think like artists. This includes a lesson on scale: Like Abraham, most of the children learned to reach deep within themselves only after Richards gave them oversize canvases. "The large scale has made them serious artists," he says, "perhaps because it's a bigger arena for the intensity of their emotions."

The painters have such distinctive styles that it's easy to tell who did what. All of them use color in furious Fauve-like bursts. Their forerunners—Henri Matisse, André Derain, Henri-Charles Manguin, Georges Braque—were called "wild beasts" because they struggled to shed years of art-school conditioning and rejuvenate painting by returning to primal sources. These youngsters, though, have nothing to unlearn and a great deal to express. Abraham has the most direct sense of color and the most apocalyptic tastes: the bright-red *Man Lost in a Burning River* is about a journey through a world turned incandescent—less through pain than intense sensation. Gregory likes to leave plenty of white space around his imagery. Louis, who prefers deep, saturated colors and wants to be a veterinarian and an artist, fills his canvases with Rousseau-style tigers, lions, and dinosaurs.

In the freewheeling atmosphere of the studio, artists pair up easily. "They don't have ego attachments," says Richards. Chappell and Louis worked together on *The Garden of Eden,* an emphatic, loosely painted picture that includes Louis's black tiger in its cool-blue palm-treed haven and a red-hot landscape painted mostly by Chappell. This Garden of Eden isn't a peaceable place—but then, nothing in the artists' stories suggests it should be.

Louis was shot on the anniversary of John F. Kennedy's assassination—November 22, 1988. Exactly a year earlier, in Brooklyn, his brother had gone out to get the family a pizza, was caught in a drug-war crossfire, and died in a hail of bullets. Louis was luckier. He was walking down the street in Washington, D.C., when, by his account, a bullet came out of nowhere, ricocheted off a build-

Paintbrush photograph by Lauren Sorokin. Painted lettering by Shaun Cusick.

ing, and lodged in his spine. He has had five operations. The most recent one—in June—lasted twelve hours; there was a fifty-fifty chance his legs would be paralyzed after the operation. He's walking now but has sustained other damage. Whenever Richards stopped by the hospital's third-floor psychiatric ward, he'd find Louis curled on a mat in the fetal position, crying. The crumpled boy refused to eat, and doctors thought he might die.

These days, Louis is a shy but enthusiastic teenager who hopes someday to visit the Metropolitan Museum. I come to the studio and we talk art: He saw Picasso's work in a book, and it inspired him to add African masks to his paintings—a wonderful boomerang of black-white-black influences. Louis's visual memory is like a vacuum cleaner. When Richards took him to see the work of the "primitive" black painter William Hawkins, Louis went wild over Hawkins's accumulations of worldly trash—sheet metal, magazine illustrations, and collaged animals with cutout eyes. Slyly, Louis shows me his own painting of a tiger, in which the eyes have been cut out of magazines and pasted in, Hawkins-style.

CHAPPELL'S STORY IS SIMILAR TO LOUIS'S, EXCEPT that he's still struggling with a succession of bitter shocks. In October 1989, he and his brother were at a party when an argument broke out. The story I heard (Chappell refuses to talk about it) is that they were trying to leave when their adversary pulled a gun, killed Chappell's brother, and shot Chappell in the spine. Chappell, who hoped to attend college on a basketball scholarship, is now paralyzed from the waist down. Like Louis, he has traumas that run even deeper than his obvious injuries. Bright, sensitive, and introspective, Chappell is a natural observer—too observant not to know the hurdles he faces and still too stunned to get on with his life.

In the art studio, Chapell has an edgy repartee going with six-year-old Brook Burrell, also a paraplegic. Brook clearly admires Chappell but won't take any guff, either. Nor will Linda Hazlett, who holds the class together by being everywhere at once, tending to a torrent of needs. As Chappell insistently relays his favorite chain saw–movie scenes to Brook, Hazlett keeps interrupting. "Come on, Chappell," she says, "this isn't the place."

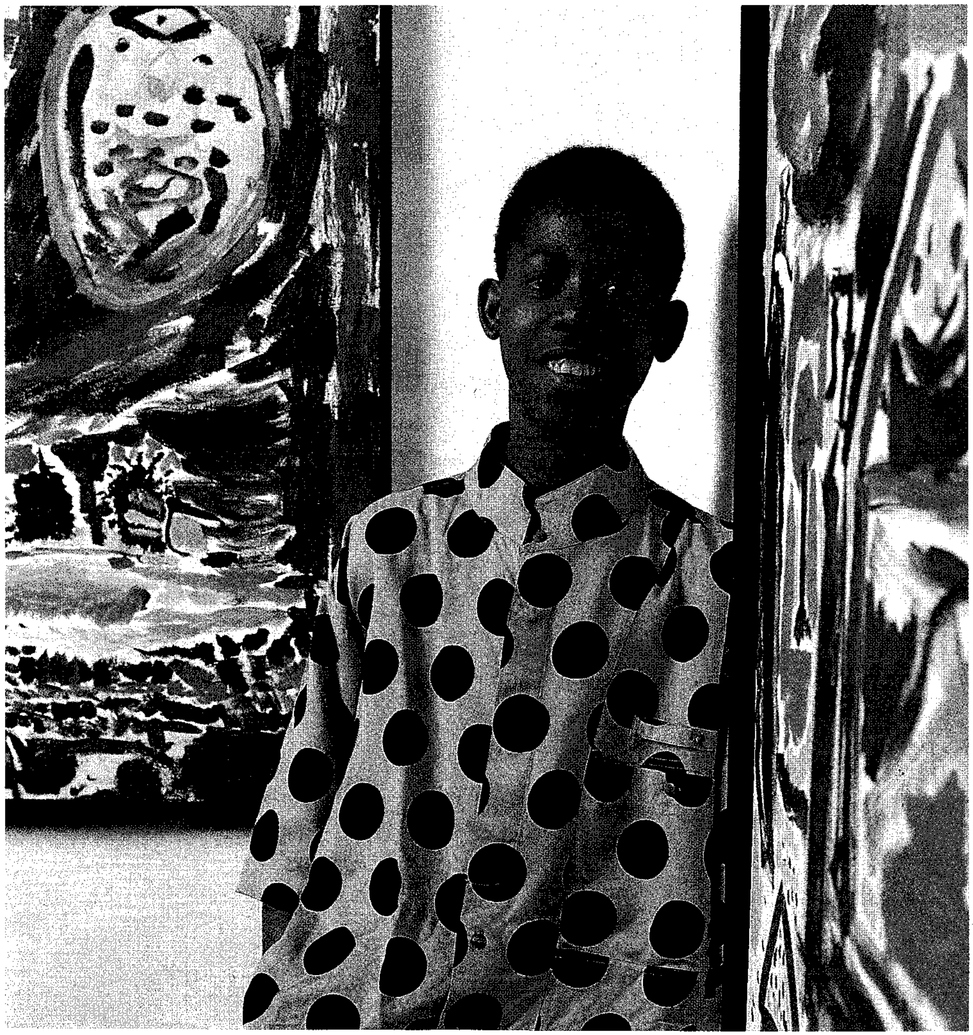
Dr. Barlow's cramped seventeenth-floor office has a bulletin board jammed with photographs, most of them pictures of community-run programs like the new Harlem Little League (reestablished after twenty years) and the dance clinic led by Françoise Brooks, the daughter of Marie Brooks, founder of Bedford-Stuyvesant's Restoration Dance Theater.

Barlow's bulletin board also holds a few shockers. A slim black belly is piled with what seems to be a mound of sausages: A boy fell on an iron picket fence and was eviscerated. In another photo, a child's hand is pierced by a fragment of broken wire fence; he hung for two hours before they could cut him down. Both children are fine now. But Barlow is frustrated. "Injury is the chief killer of children across the nation," she says. "Thirty-four percent of the children who die of injuries above 110th Street are shot; in lower Manhattan, it's 19 percent. Yet only 1 in 100 Harlem gunshot wounds is fatal, so you can imagine how many children are being shot."

In November 1988, the Robert Wood Johnson Foundation of Princeton gave Barlow a grant to set up an inner-city injury-prevention program to clean up playgrounds and parks, get rid of picket fences, enclose windows in gratings, and train teachers and children to avoid dangers. "I realized," Barlow says, "that if we could organize around the children, we could make a difference in this community."

The first person Barlow hired was Susan Weeks, who had run the gauntlet of New York's streets as a paramedic with Emergency Medical Service. Weeks had noticed that the people giving emergency care were often nearly as traumatized as the victims. Intrigued by a technique called "critical-incident stress debriefing"—applied to emergency rescuers when an airplane crashed into the Potomac River several years ago—she thought something similar might work for Harlem Hospital's children. "It's one thing to fix them up and send them out to get shot again. It's another to heal them," she says.

Weeks had known Bill Richards for fifteen years, so she asked him about setting up an art program. Richards said he'd be happy to run the program without pay until they found funding. "I had one condition," he says. "I wanted enough money to buy the best art supplies." Barlow persuaded Sherman McCoy, the hospital's chief operating officer at the time, to get involved. The Harlem Hospital Center Auxiliary donated start-up money for supplies. Within a few months, Richards's salary was being paid by the Samuel and May Rudin Foundation. Richards now



Gregory Smith, who has sickle-cell anemia, poses with his work.

has an account at an art-supply store, paid for by the Committee of Interns and Residents. His assistant, Bryan Collier, a graduate of Pratt Institute, also joined the project as a volunteer; now his salary is paid by the United Doctors Association of Harlem Hospital Center. Some state funding has come via assemblywoman Geraldine L. Daniels, a member of the Manhattan delegation of the New York State Legislature.

Upwards of 300 children have passed through the program. Richards does little more than keep them on track, pushing when necessary. "I try to get them beyond that instant gratification that all children want," he says. He doesn't show them art in books and is appalled at the kind of art class in which the teacher lectures on a Van Gogh reproduction. "I function as a critic," he says. "They rely on me to tell them when a painting is finished."

Richards has observed that "there is a much greater intensity in this art than in the art of healthy children. There is a definite correlation between what the children paint and their injuries. Jayson's legs were shattered by an automobile as he was crossing the street. All he paints are standing figures."

This past year, Richards twice made suggestions to Abraham, who refused to take them. Twice, Abraham asked Richards's opinion; Richards refused to give it. Richards's teaching method is a novel one, but it has the virtue of forcing the children to seek their own answers. "The children's art is authentic," Richards insists. "It comes directly from them without any input from me."

RICHARDS DEVELOPED HIS BELIEF IN THE INnate creative powers of children during his first teaching experience, in Indiana in the late fifties. A young farm girl in a drawing class refused to put pencil to paper. After several months of this, the students took a trip to the countryside. The girl came back with a drawing of a cow that was the best in the class, says Richards, and later won a school prize. "It really shocked me," he recalls. "I realized that I had to revise all my opinions about what I was doing in teaching art. I realized that everybody has an innate capacity for expression."

He perfected his non-method in 1963, while running an art program in Philadelphia's Holmesburg prison, and next in a detention center for troubled boys. For another fifteen years, until 1983, he taught conventional art students at Moore College of Art in Philadelphia, an experience he sums up as depressing. He's much happier now. "I needed something like this. It's so much more significant and meaningful to me than what I witness on the scene."

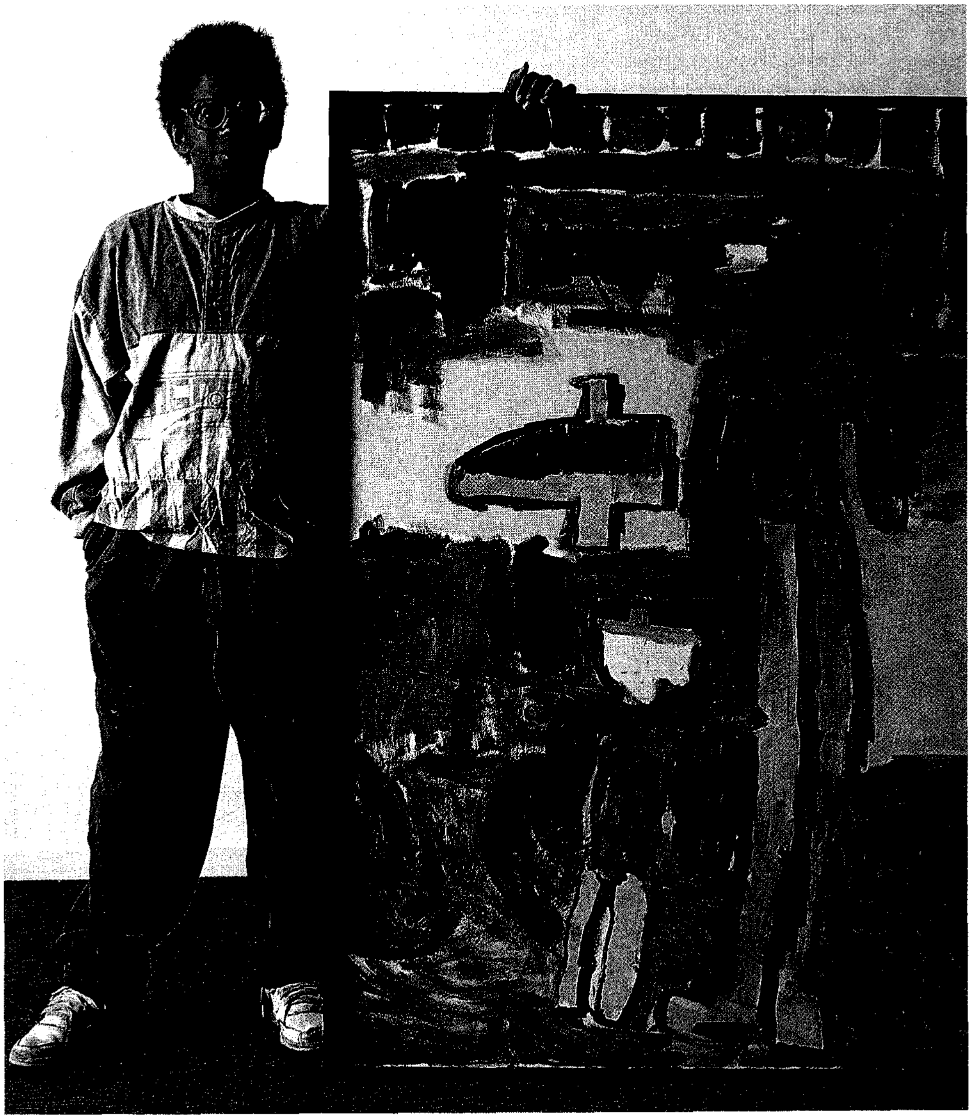
In the studio, Richards nudges Abraham into working. "You ready to roll on this painting?" he asks. Abraham mumbles something, and Richards hands him a brush. "Let's go; get going."

Abraham is watched during the day by Deborah Morris, who is both city-appointed home attendant and moral guide. Deborah says that when she first took on Abraham's case, a year after his accident, she knew he was going to give her trouble. "He was very angry," she says. "I knew it would be a hard job, but his spirit would not let me quit. He used to torture me. He'd tell me, 'I wanted to see if you could take the punches.' "

Abraham's mother, Beverly, credits his toughness with ensuring his survival. A child in the hospital bed next to his, a "well-behaved boy," didn't make it. "Abraham has a fighting spirit," she says. While he was in a coma, his mother would come to the hospital every day. "At first, I cried and cried. Then I met a friend on the street who said, 'You have to pull yourself together, because you two are very close, and he probably senses your pain.' " So she swallowed her grief whenever she entered his room. She would move his arms and brush his skin with a hairbrush to bring sensations to his sleeping mind. She would tell him that he had to come back to her. Soon afterward, Abraham woke up.

The force of Abraham's will is like an erratic juggernaut. He says whatever comes to mind, some of it verging on the senseless, some of it unnervingly profound. "I don't like self-esteem class in school," he says. "I don't need somebody to teach me who I am. The real meaning of self-esteem is knowing yourself."

But he doesn't always know what his paintings are about. They just emerge without reflection. "I am an inspirational painter," he says, creating a wonderful malapropism. "Whatever comes out, comes out." In the middle of a conversation, he suddenly declares, "This program has really done something for me. It picked my feet up off the ground." He thinks for



When a car crash shattered his legs, Jayson Butler created Standing Figures.

Sitting on his twisted legs in art class, Abraham is an object lesson for anyone who is jaded by the maneuverings of the art world.

a minute. "Too bad I can't float."

With unconscious condescension, I ask Abraham whether he wants to be an artist ("when he grows up," that is). His head swivels like a tank turret; the guns lower themselves in my direction. He scornfully replies, "I am." A few minutes later, he reaches out for my hand and hangs on, hard.

Abraham painting.

RICHARDS'S style runs exactly contrary to that of Tim Rollins, an artist who turned a group of dyslexic and learning-disabled South Bronx high-school students into a tightly orchestrated team of artists. The students have become mainstream celebrities by drawing and painting a rogues' gallery of free-form letters on book pages. The Kids of Survival, as they are known, are a smashing commercial success, selling their collaborative works for as much as $100,000. With the proceeds from the sales, Rollins pays the artists' salaries and benefits and is hoping to build a tuition-free arts school in the South Bronx.

Rollins's Kids are confronting a different kind of trauma—the trauma of being relatively normal in the tough inner city. The Kids of Survival were at loose ends intellectually; discipline is what they needed. Richards's children have suffered the kind of damage that is not repaired by extra discipline; it's remedied by exorcism. But a thought nags me: These young artists will grow up—what then? With so many strikes already against them, how will they sustain their talent in a competitive, ruthless professional arena?

Richards says, "That's something I've given a lot of thought to. I don't think there is an answer. I've told the mothers that this experience could be a one-shot deal. It could be a great moment in their lives, and it might not happen again. They all said, 'Who cares?' The children have a much better shot at this than at anything else."

The only artist who seems eager for a dose of art history is Louis. I think about taking him to the Metropolitan, but 500 years of Western art might be daunting. Besides, there are more Picassos at the Museum of Modern Art. I want to take Louis not just because he wants to go but because I would like to trade in my overeducated eyes for a new pair.

At the Modern, Louis, who can walk stiffly and somewhat painfully, is bouncing like a basketball player. I can barely keep up. Cézanne's apples, Duchamp's conceptualism, and Mondrian's geometries zip by without comment. (Trying to explain Cézanne's significance, I'm suddenly tongue-tied. The aesthetic battles of nineteenth-century Paris might as well have taken place in a UFO.) Louis reserves his exclamations for Ensor, Redon, and Seurat—kindred colorists, as Louis perceives them. He also loves the color in Boccioni, whose foaming horses are feathered in reds, purples, and blues, as fantastic to an artist's eye as Chagall's very similar painterly phosphorescence. This is fun.

Picasso bowls him over: "That guy, that guy, he was amazing." Louis shakes his head in wonder. He points out that Picasso paints women that look like sculptures—a sophisticated comment. "Do you see how Picasso changes style? He keeps people guessing," says Louis admiringly. "I'd like to do the same thing."

He's unimpressed with Hans Hofmann and Barnett Newman, but then he turns a corner and sees Jackson Pollock's *Number One*—a sight that has been known to generate "My child could paint that" whines among the middle class. "Wow!" Louis catches his breath. "That's amazing!"

We consume the Museum of Modern Art in two hours, then head off to the café for a pizza. Louis is flying. "I'd give every painting I own for one of these," he says.

EARLY ONE MORNING, A BALLROOM AT THE New York Hilton is filling up with the Association for a Better New York's breakfast meeting. Louis, Abraham, Gregory, and Jayson are here, helping to set up their paintings in the lobby. Chappell couldn't come; the doctors wouldn't let him out of the hospital. Chappell was crushed, and Susan Weeks is upset. "I keep trying to get them to treat the whole person," she says grimly.

The artists gather at their table and greet Lew Rudin, who founded ABNY. I watch the young artists, struck by the thought that these children, by the tragic paradox of their injuries, have been introduced to a world otherwise closed to them. They have learned composure under fire in front of TV cameras, met journalists, dealers, and community leaders, and entered the web of New York philanthropy, not to mention accomplishing the unthinkable feat of getting exhibitions in New York while still teenagers.

What will they do with these connections? It's up to them. Some will seize the opportunity; some won't. During the Ricco/Maresca show, Bill Cosby's children visited the gallery, and the family bought two paintings, one by Abraham, one by Chappell. When Chappell heard the news, Weeks tells me, he was ecstatic. That day, he hauled himself onto the parallel bars and "walked" for the first time since his accident.

But you never know. At the Metropolitan one morning, Richards, Bryan Collier, Linda Hazlett, and I are shaking our heads glumly. Louis has stood us up. He was supposed to meet Collier at a Brooklyn subway stop, but he didn't appear.

I find myself staring down a long, dark corridor toward Dickens, whose artist's arms were big enough to hold the human wreckage of his time and ours. I try to imagine what could have been more important to Louis than the Metropolitan. Did we do-gooders get too close? Is there secret psychic mayhem we know nothing about? He never called to explain. (But what does he owe us?) Months went by before he dipped into the art program again. The world had claimed him.

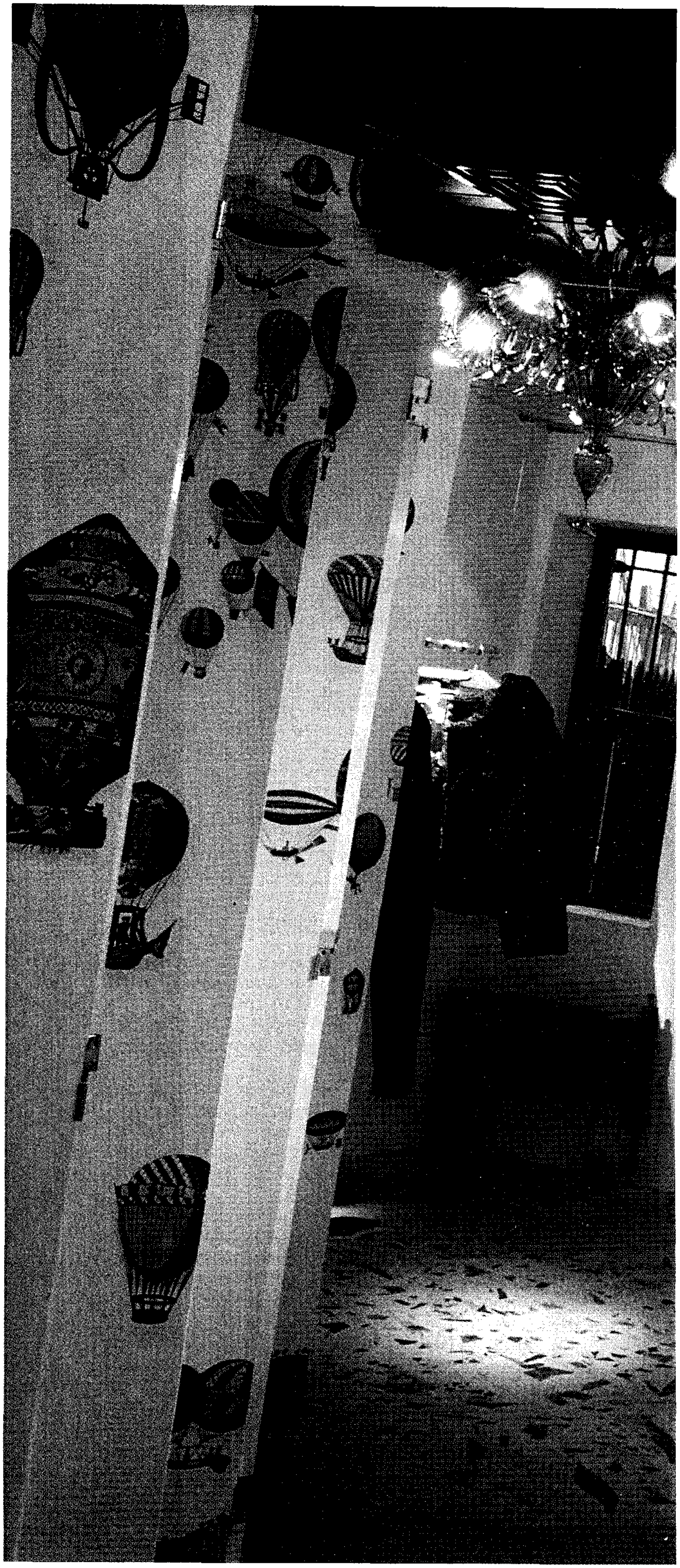
What's the answer to the terminal seductive chaos—the violence and freedom—of the streets? Just saying no? Oh, come on. Which of us can save ourselves? And what of the kids who say yes? Haven't we given ourselves a cheap excuse to wash our hands of them? Until some magic cure appears, the squandering and dying will continue. I have a huge new respect for the healers who turn the other cheek and get on with it. ■

'Tis the Season to Be Gigli

Romeo Gigli's new boutique

showcases Italian style.

By Marilyn Bethany



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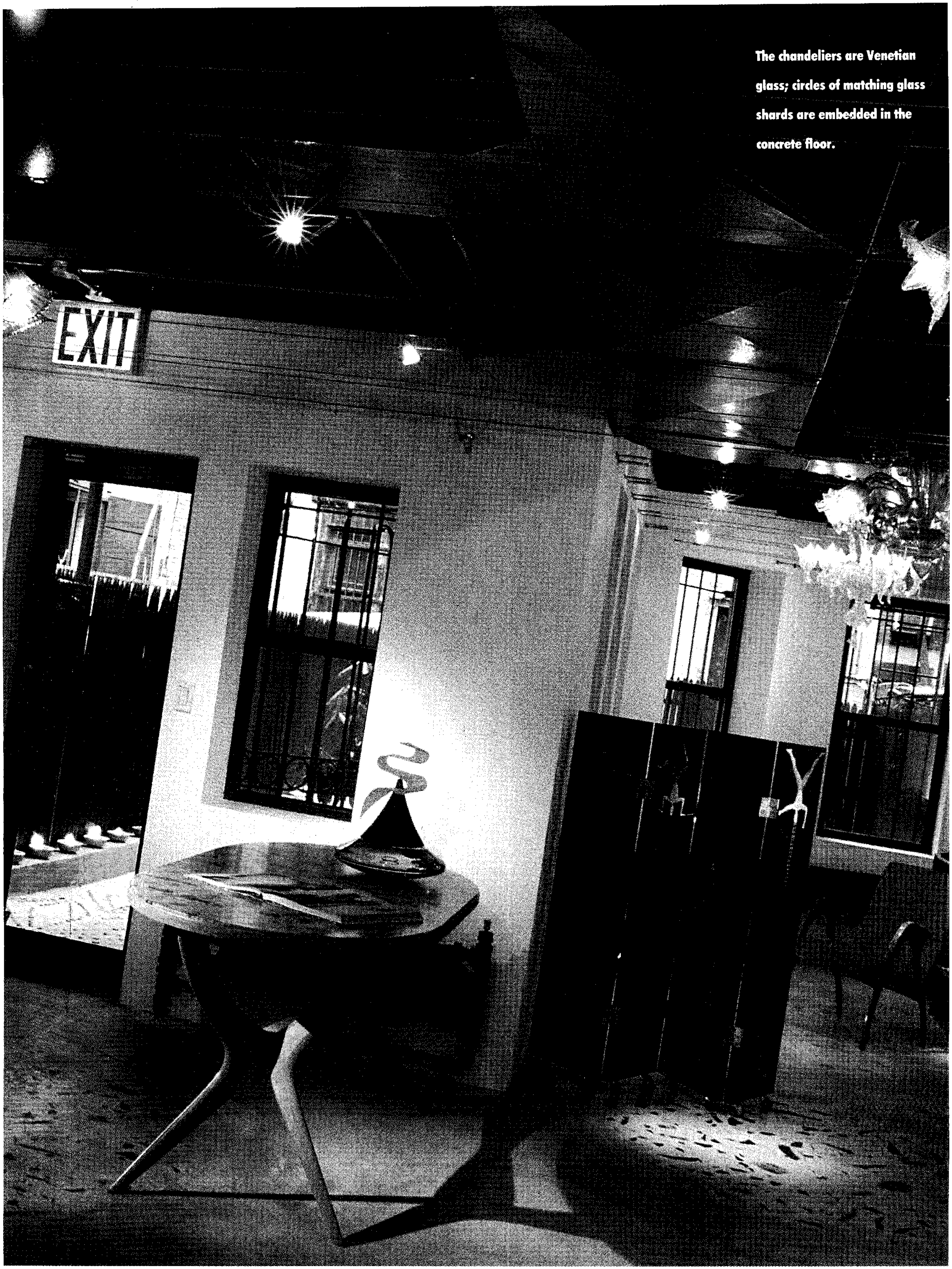
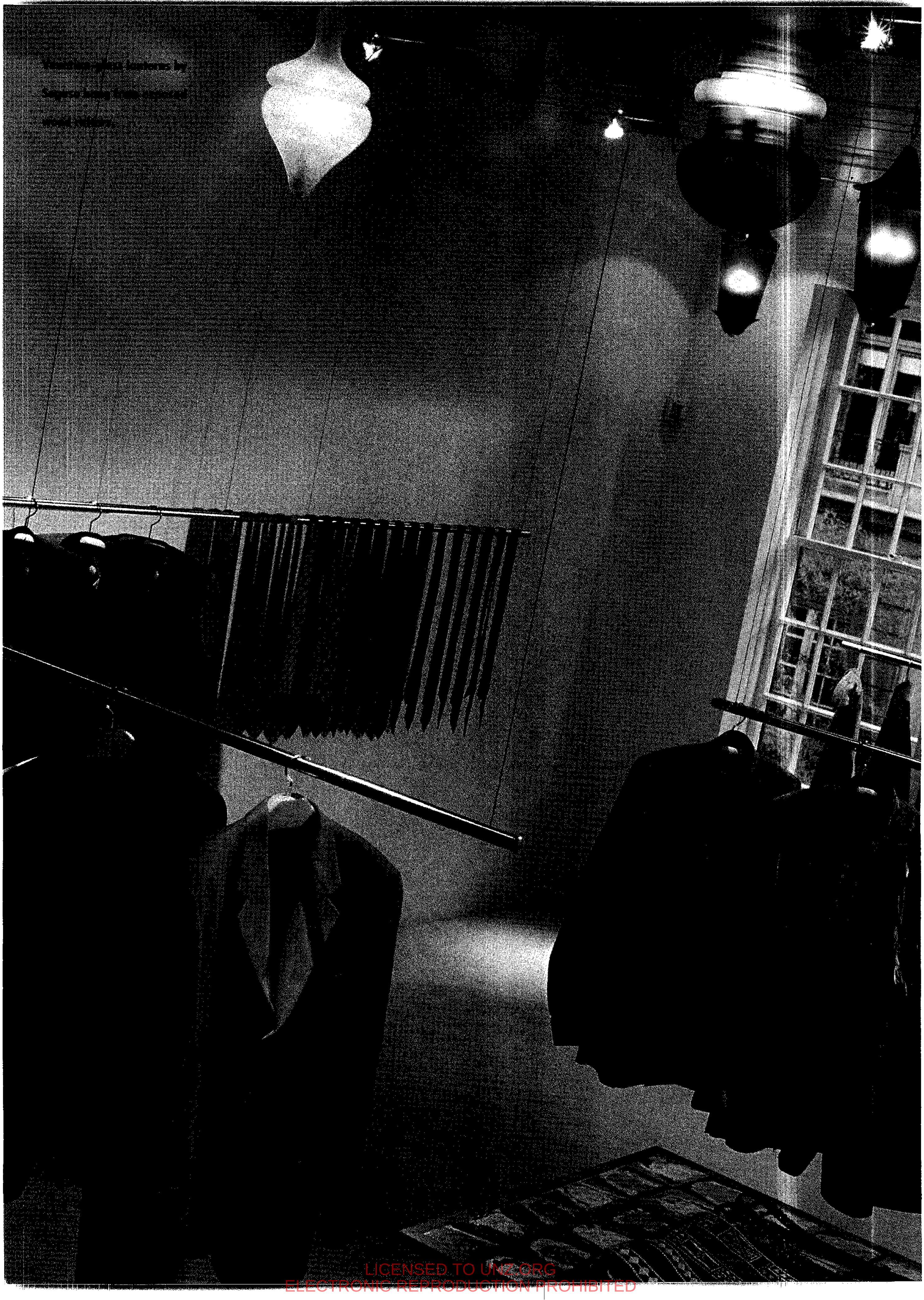


The chandeliers are Venetian glass; circles of matching glass shards are embedded in the concrete floor.

PHOTOGRAPHED BY SCOTT FRANCES



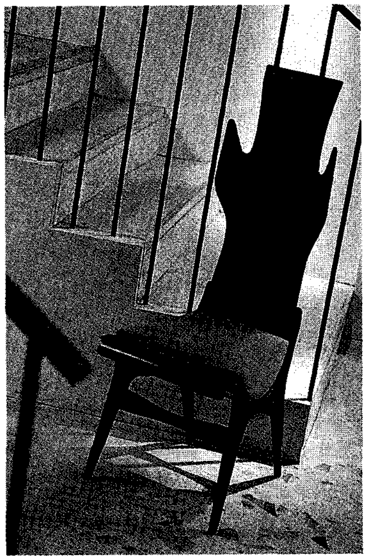
Venetian-glass lanterns by Seguso hang from recessed steel girders.

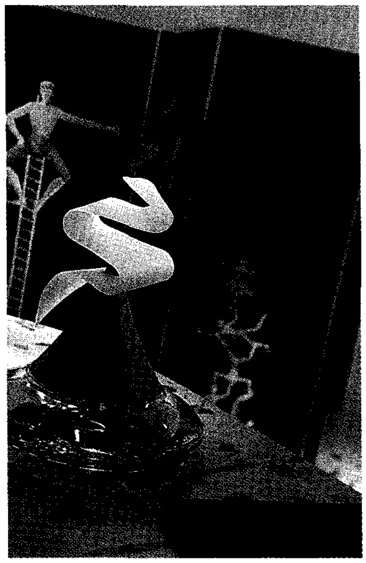
Within 48 hours of the opening of the Romeo Gigli boutique in early November, the design world's verdict was in: "Best thing I've seen in a year," intoned most who had been there—and a few who had not.

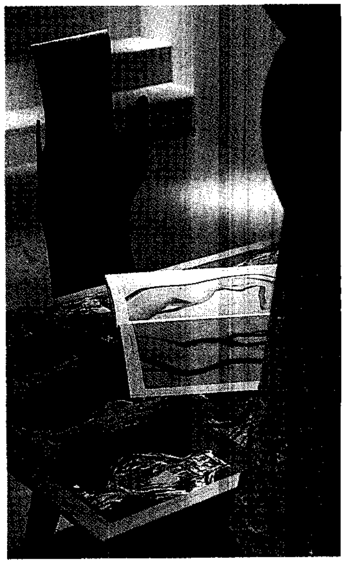
Designed by Gigli himself, the shop fills a five-story brick townhouse on the north side of 69th Street, just east of Madison Avenue (no name or number sullies the façade). Almost as hard to pin down as its location is the interior's much-vaunted style. Gigli, who studied architecture before turning to fashion, seems to have torn a page—just one—from every design book of the past decade or so. There's a touch of high tech, a nod to deconstructionism, a bit of fifties retro, a smattering of luxe. Just tomatoes, garlic, basil, and cheese.

Of course, the inspiration isn't in the ingredients but in the mixer's hand. As one admirer sighed, "Why don't we just surrender to the Italians right now?"

The chairs, tables, and screens are all by Italian design eminences—Fornasetti, Franco Albini, Carlo Mollino, Luisa and Ico Parise, Prampolini.





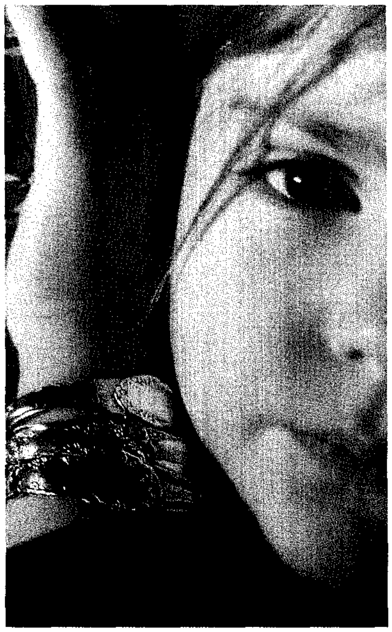


Gigli's impishly lavish taste makes better sense here than ever before.

BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities.

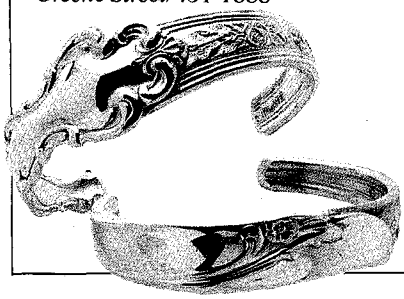
By Corky Pollan



Wristful Thinking

Anyone who remembers spoon rings from the seventies will find these bracelets irresistible. Like the rings, they're made from vintage silver-plated spoon handles, but the new versions reflect the nesting spirit of the nineties—they're designed to adorn the wrists of toddlers ($30).

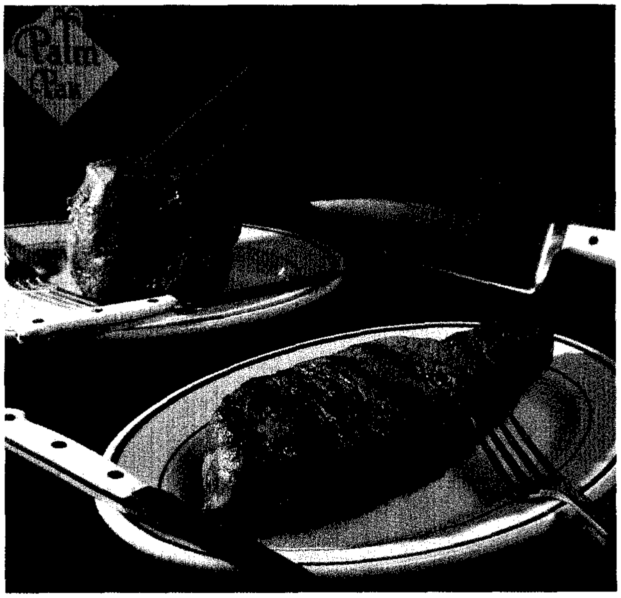
WOLFMAN-GOLD & GOOD COMPANY/*116 Greene Street/431-1888*



Ridder Harvest

Katie Ridder had known for a while that she wanted to open a home-furnishings shop, but it wasn't until she and her husband, architect Peter Pennoyer, visited a museum in Istanbul that she discovered the angle to take. There, the couple saw contemporary printed fabrics inspired by antique patterned tiles and sultans' vestments. Ridder now offers these bold, graphic prints (think William Morris, not chintz) at $65 a yard in the store that bears her name. Other offerings include upholstered furniture ($775 to $2,500, not including fabric), Turkish metal boxes ($25 to $50), nifty twig pencils ($12), and marvelous gilt-wood curtain tiebacks depicting a chubby-cheeked smiling old Sol ($300 a pair). **—Marilyn Bethany**

KATIE RIDDER HOME FURNISHINGS/*944 Lexington Avenue, at 69th Street/861-2345*

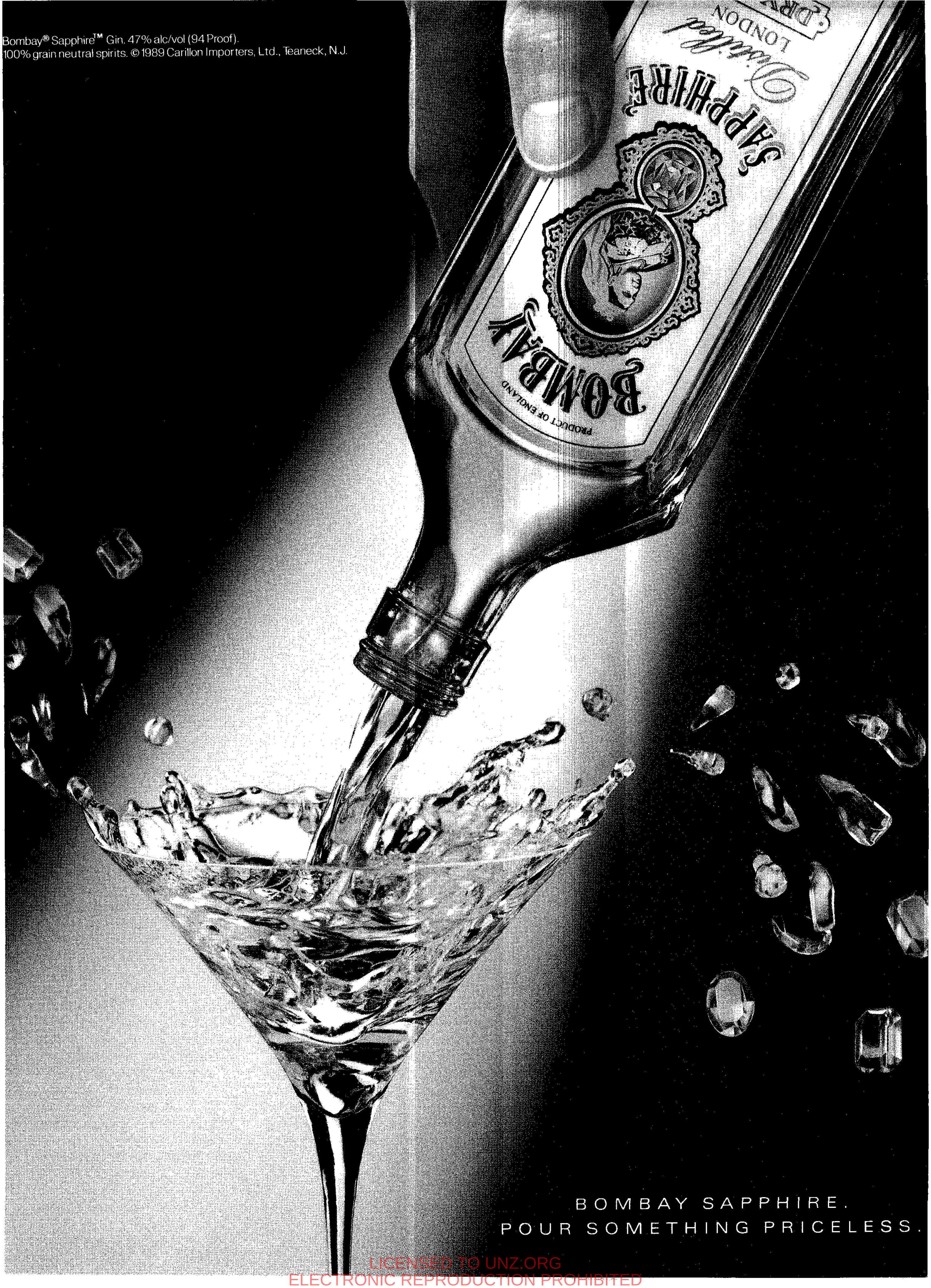


Best Bites

All carnivores love great steak, even when beef is a once-a-week thing in their diets. If you're seized with a desire for sizzling meat, stock up on these cuts from the Palm restaurant. Palm Paks arrive frozen in dry ice and can be shipped anywhere in the continental U.S.A. Our favorite is Palm Pak II—six filets mignons, twelve ounces apiece, for $100—which translates to $16 a portion, and that ain't bad. Porterhouse fans won't beef about four 22-ounce steaks for $105 (New York sirloin is slightly more). Great steak needs great knives, and Wüsthof's new Professional White cutlery will look terrific in your black-and-white kitchen. The steak knives ($23 each) have polypropylene handles, while the cook's knives (eight and ten inches long; $59 and $75 each), designed by Fred Bridge, have wider, heavier blades than most professional knives, so you get more chopping miles and a comfortable grip. **—Barbara Costikyan**

PALM PAKS/1-800-388-PALM
KNIVES/*Bridge Kitchenware/214 East 52nd Street/688-4220*

Photographs: left, Lauren Sorokin; bottom left, Rick Davis; top, Tria Giovan; bottom, Andrew Garn.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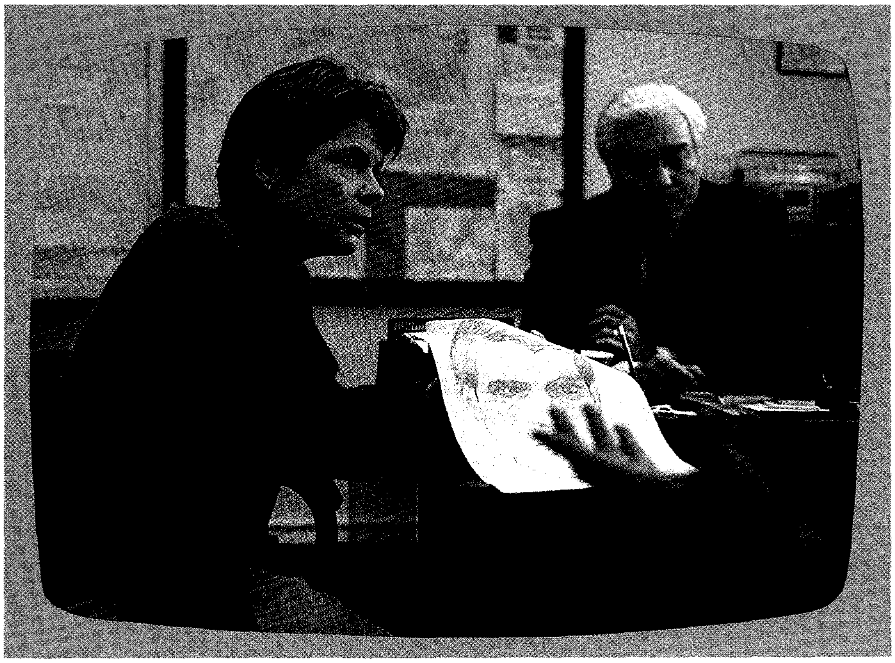
POUR SOMETHING PRICELESS.

Bombay® Sapphire™ Gin. 47% alc/vol (94 Proof).
100% grain neutral spirits. © 1989 Carillon Importers, Ltd., Teaneck, N.J.

Television/John Leonard

SOBERING THOUGHTS

"*. . .Bump in the Night* adds up in every respect. This is what alcoholism looks like. *A Taste of Freedom* is a thoughtful hour. . ."



FIGHTING MAD: *Meredith Baxter-Birney and Richard Bradford in* Bump.

SO MANY BASES ARE COVERED IN **Bump in the Night** (Sunday, January 6; 9 to 11 P.M.; CBS) that it's hard to keep score. Martha "Red" Tierney's problems include a husband who left her to write novels, a career in journalism down the tubes, and an eight-year-old child who has disappeared on his way to school. Some of this is because she's an alcoholic, though the bottle can't be blamed for the abduction of young Jonathan. Who knew anyway that Superman was a chicken hawk?

The surprise is that *Bump in the Night,* adapted by Christopher Lofton from a lean, mean novel by Isabelle Holland, adds up in every respect. By the time we get to 102nd Street—after two murders and some nifty detective work—where Christopher Reeve and some cameras are hiding out, we care as much about Martha's health as we do about Jonathan's safety. Everything fits together; everybody is out of control (and some of them need more than a twelve-step program).

Martha (Meredith Baxter-Birney) has to abandon the bottle to be of any use in the search for her son (Corey Carrier). Her husband, Patrick (Wings Hauser), is unwittingly responsible for Jonathan's photograph's falling into the hands of porno filmmakers. An angry police sergeant (Richard Bradford) is willing to put up with Martha's one-woman investigation because he used to admire her newspaper columns. To this strong cast, add Shirley Knight as Martha's drinking buddy; Geraldine Fitzgerald as the neighborhood cat lady; Anne Twomey as the headmistress at Jonathan's school; and Reeve as the troubled child abductor, a professor of literature who rents dirty movies. Karen Arthur directs. At every base, there's a professional.

This is what alcoholism looks like. ("I want to drink more than I want to write," screams Martha.) It's also what a marriage between two writers can look like. (Patrick resents his wife's nomination for a Pulitzer.) The righteous anger of police-sergeant Bradford has a quality of Robespierre about it. ("The law is on my side," he tells a suspect, "and so is the Constitution. I love that! . . . *Nobody's* on your side.") And the visit to the ponytailed underworld of kiddie porn is likewise persuasive—a glittering evil, a gliding to serpentine violence.

Dillinger (SUNDAY, JANUARY 6; 9 TO 11 P.M.; ABC) also glitters, when it isn't murky, but there isn't a shred of intelligence attached to all this style. Once more—as in *Bonnie and Clyde* and the *Godfather* flicks; as in novels by writers who should know better, like Saul Bellow, William Kennedy, and E. L. Doctorow; as in the continuing tabloid coverage of John Gotti, Mr. Charm—the gangster is glamorized as a folk-heroic Robin Hood. Why did Dillinger rob banks and shoot people? Well, he did it during the Great Depression and he killed only in self-defense, so it must have been capitalism's fault. No wonder they gunned him down, just like Zapata.

Once you're done with the black hats, the black cars, the black guns, the blues saxophone, the palm trees, cigarettes, and sex, you may notice that there's nothing going on behind the eyes, inside the silence, of anybody you're asked to look at. Part of this is Mark Harmon's fault as Dillinger. His is the curse of prettiness. He wants to be Montgomery Clift. But teamed up with Sherilyn Fenn as his favorite bimbo, he'll remind you more of Kyle MacLachlan in *Twin Peaks,* wired to some loony-tunes radio signal, as void of meaning as Pop Art. I found I was actually rooting for the FBI, for Will Patton as G-man Melvin Purvis, for Vince Edwards as Hoover himself, the malign dwarf.

HAVING SENTENCED *China Beach* TO YET another outrageous "hiatus," ABC proposes to fill its time slot with a new series from the same executive producers, William Broyles Jr. and John Sacret Young. **Under Cover** (two-hour preview, Monday, January 7; 9 to 11 P.M.; thereafter Saturdays 9 to 10 P.M.; ABC) is everything *China Beach* wasn't—predictable, clichéd, pandering, rubbishy. Accomplished performers like Anthony John Denison, John Rhys-Davies, Josef Sommer, and Linda Purl are asked to impersonate CIA derring-doers in the post-Gorby era of dirty-trickiness. They leave Langley, and credibility, for the Ukraine. Undercover in an inferno for lamebrain narrative is where they should have stayed.

Much better, though still no bargain, is **Embassy** (Monday, January 7; 8 to 10 P.M.; WWOR Channel 9), the pilot of an Australian action-adventure series about

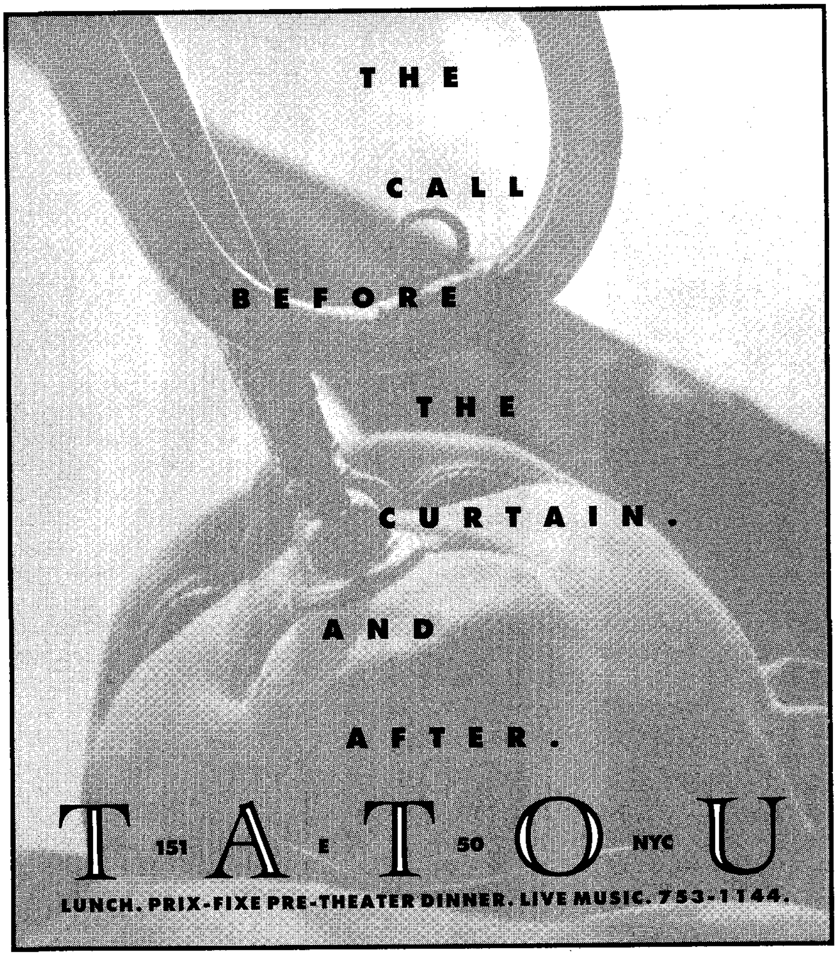
Photograph by Frank Micelotta.

diplomats in a Third World country who must cope with Communist guerrillas, Islamic fundamentalists, loose-cannon American agents, and lovesick American Marines, not to mention Canberra bureaucrats. There are 24 episodes already in the can, just waiting for audience approval of this pilot—in which (and this is a consumer advisory) there is the stoning to death of a lovely adulteress.

IN **A Taste of Freedom** (MONDAY, JANUARY 7; 8 to 9 P.M.; TNT), the Soviet documentarian Marina Goldovskaya and the British producer-director Roland Joffe team up to portray what *perestroika* means to one Moscow family. Sasha Politkovsky is a reporter for the *Viewpoint* TV news magazine, seeing how far he can go in covering ethnic unrest in Baku or sick children within the deadly radius of radiation from Chernobyl. His wife, Anya, who gave up her own career to stay home with the children, resents Sasha's absences, his new glitzy, vodka-swilling friends, and the danger in which his reporting places his family. Astonishingly, all these attractive people, including Sasha's mother, talk on-camera. Meanwhile, because we are also following Sasha around, we get the sort of reporting on the Soviet Union that seldom shows up on American television. At the end of this remarkably composed and thoughtful hour, Sasha and Anya both join in last February's great street demonstration.

Mstislav Rostropovich was also in Moscow last February, for the first time in sixteen years. **Soldiers of Music: Rostropovich Returns to Russia** (Wednesday, January 2; 10 to 11 P.M.; Channel 13) is an affecting account of that one-week visit. Stripped of their citizenship for supporting Alexander Solzhenitsyn, the conductor of the National Symphony Orchestra and his soprano wife, Galina Vishnevskaya, are unrepentant, sometimes even testy. The camera tracks them around Moscow and Leningrad, along with Mike Wallace, who was doing a segment of *60 Minutes*. When the camera isn't looking at the maestro, the soprano, or Wallace, it has the good sense to look at Olga, the Rostropovich daughter, one of those seething Russian beauties who belong in nineteenth-century novels. On cue, the music rises and the snow falls and, without any obtrusive narration whatsoever, we are happily acquainted with extraordinary people. You, too, may cry at Sakharov's grave.

In brief: EILEEN ATKINS AS VIRGINIA WOOLF in a one-woman staged version of **A Room of One's Own** (*Masterpiece Theatre;* Sunday, January 6; 9 to 10 P.M.; Channel 13) is a wonder of intelligence and craft. This is where feminism came from, and we're also reminded that it hasn't yet arrived.


THE CALL BEFORE THE CURTAIN. AND AFTER.
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DYING LIGHT

"... 'David Wojnarowicz: Tongues of Flame' is a season in hell. It is also intense and confrontational in the most moral manner..."

THERE IS A FINE IRONY IN THE WAY THAT real events—Saddam Hussein's invasion of Kuwait and the prospect of war with a genuine bad guy—took care of the debate over refunding the National Endowment for the Arts. "Pornographic" art is only good mileage for politicians in a slow season. Jesse Helms was re-elected; now he doesn't need to fuss about David Wojnarowicz, whose perceived threat to America (as an ailing homosexual) diminishes drastically in comparison with the lethal bluster of a megalomaniacal Arab warmonger.

Equally ironic is the way Wojnarowicz's career got a boost from the uproar in late 1989 over the catalogue essay he wrote for Artists Space, attacking Helms, Cardinal O'Connor, and other toes deemed by the NEA too delicate to tread upon. Now, like Robert Mapplethorpe, he has become a symbol. Now the NEA is doing what it should in funding his traveling exhibition (with money awarded before the controversy). Now we can address his art, circumstances having fused his life, work, and illness into a single, searing experience.

"David Wojnarowicz: Tongues of Flame" is a season in hell. I say so knowing that the art is often childish, cartoonlike, immediate, and unreflective. It is as much concerned with instant gratification as is Wojnarowicz's professed (and much-confessed) sexuality. It is also unexpected, wry, intense, and confrontational in the most moral manner. Its vivid honesty is an antidote to the slow plague of alienation and mediation—the "semiotic jabberwocky," in the words of the show's organizer, Barry Blinderman—that infects the art world's brain tissues.

If Mapplethorpe was the classicist of the gay subculture, Wojnarowicz is its Rimbaud figure, its emissary from the lower depths of fixated desire. The art is less interesting for itself than in combination with his bitter, vivid stream-of-consciousness writings, street performances, videos, and manifestos, which merge into apocalyptic autobiography.

When the artist was diagnosed with ARC (AIDS-related complex), his career, which had seemed marginal up to then, was given a desperate boost toward a limited universality. Refusing to go gently into the night, Wojnarowicz has become a spokesman for the unspeakable.

Even within the subculture of artists dealing with AIDS, Wojnarowicz (pronounced "Woyna*ro*vich") is an anomaly. The disease has catapulted him into political commentary. To get the proper perspective, it's important to know that he was a kidnapped, abused, and beaten child who escaped to a precarious living hustling in Times Square. Indelibly marked by those experiences, he has become a semi-detached observer of the gay river that flows and ebbs along the Hudson waterfront. His anger is existential and unbounded, having no reason to question its own sense of violated justice. He differs from other Times Square runaways, probably, just in being a better artist.

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COLLAGE AFFECT: *Wojnarowicz's* Crash: The Birth of Language/The Invention of Lies.

The sexuality that threads its way through his work is tangled convincingly with themes of violence, death, and rage. There is a global sweep to his imagery, which is also frozen in childhood's mind pictures, resulting in a sometimes awkward combination of lumbering monsters, train wrecks, dinosaurs, cowboys, cut-up maps, and cultural debris swept together into surreal collage. *Crash: The Birth of Language/The Invention of Lies* is one of his more successful road-warrior pictures: a mess of headless torsos and bodiless heads, wrecked civilizations (including Greek and Native American), a light drizzle of letters, and splintered supermarket coupons that reduce words to tools of commerce, to lies. The train itself is a trackless metal juggernaut set to smash the Earth, its boiler running on destruction.

As good as some of these out-of-control pictures are, Wojnarowicz's language is better. He is a naturally incensed writer, in the William Burroughs mode, living so far over the edge that his words fly free. The paintings are important as manifestations of the altered consciousness in his writings. He must be seen, then, as an artist fully rounded, though perhaps not yet fully formed—more like a Balzacian novelist forced into a fractured modern dimension. This exhibition, which originated at Illinois State University, and a recent companion show at P.P.O.W together make up the strongest cry of unmetered pain in recent months. (Exit Art, 578 Broadway; through January 19.)

Alexis Smith, A RARE BIRD IN MANHATTAN, though an enduring eminence in California, came through town with Los Angeles poet and art critic **Amy Gerstler.** Their collaboration produced a gentle, heart-twisting installation—the most poignant I've seen in I don't know how long—based on the radically simple device of a

Photograph courtesy of Exit Art.

collection of children's chairs strewn across the floor at Josh Baer Gallery. Smith and Gerstler, working with wonderful economy, installed a strip of plastic grass to suggest suburban play and painted wainscoting on a wall to suggest school. Their snippets of biographies—various phrases overheard at school reunions on one wall; on another, descriptions of different kinds of deaths, culled from nonfiction books—magically sum up the strange and various outcomes of the tenuous beginnings implied by the scuffed and dirt-scraped chairs. Something about the chairs' arrangement hinted at sudden departures, made faintly ominous by fliers about missing children and a grainy photograph of students hiding under desks during an air-raid drill. What sins do we perpetrate against the oncoming generations?

All of childhood's awesome potential, as well as its terrors and pleasures, was subtly present, tinting the air in the room like the wild, grassy perfume of dried roses. There was also an undertone of musk, an indefinable essence of loss: the emptiness left by one's long-gone innocence and by our recognizing the void that surrounds us. Our own biographies careen toward equally unpredictable conclusions. The "not here" was more powerful than the "here." (476 Broome Street; closed.)

THE IRREPRESSIBLE **Frank Stella** HAS TAKEN another of the sharp turns that have defined his career. He has punctured the envelope of ideas that had previously confined his garishly colored arabesques within the definition of "painting."

The new work is emphatically sculptural. It reads like the aftermath of an explosion—in an aluminum factory. Cubist planar construction has detonated in a hail of silvery matériel: aluminum in the form of tissued honeycomb, sheet metal, poured droplets, tinsel-thin metal fabric, lattice, screening, all of it cut up and spliced together by the artist's free gesture. The guttural impact is shocking: Cubism meets the atom bomb. But these floor-to-ceiling objects are not entirely successful.

Stella continues to rely, perhaps too heavily, on the physical reinforcement and psychological comfort of supporting "walls." Here, they are awkwardly constructed out of freestanding sheet steel and L-beams. (He still clings, apparently, to old habits: Walls were important when the works were nominally paintings.) Often there is a sense of random accumulation rather than of focused plan. He resists "composition" but has not found an organizing principle to supplant it. Still, you have to hand it to him—the man doesn't quit. (65 Thompson Street; through January 26.) ■

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LOVE STORY

"...The Manhattan production of the Matthus opera was superb, proving that young singers respond to new music of quality..."

RILKE ROMANCE: *Manhattan School singers in Siegfried Matthus's 1985 opera.*

TWO GENERATIONS OF TEENAGE GERMAN soldiers marched off to war earlier this century clutching copies of Rainer Maria Rilke's **Cornet Christoph Rilke's Song of Love and Death.** A visionary prose poem, it tells of an eighteen-year-old cornet (standard-bearer) who goes into battle against the Turks, discovers erotic love with a young countess while stationed in her palace, and, after the enemy burns the castle, seizes his colors and rides out to his death. Rilke's poetic imagery, although not easily grasped, is potent—often intoxicatingly so—and bound to attract sensitive postpubescent recruits facing war and sex for the first and possibly last time.

The story also has a natural appeal for musicians. Siegfried Matthus, a 56-year-old East German composer with a growing reputation in this country, is the first I know of to have given the tale dramatic form. His 80-minute opera had a successful premiere in Dresden in 1985, quickly traveled to other German opera houses, and was recently staged by the Manhattan School of Music. Previous nonoperatic versions include an orchestral tone poem, unfortunately lost, by young Kurt Weill (just the cornet's age when he wrote his score, during World War I), and an elegant but powerful narrative setting for mezzo-soprano and chamber orchestra written during World War II by the Swiss composer Frank Martin.

Since the poem contains little dialogue or dramatic action, Matthus has ingeniously arranged the material into a series of tableaux in which the text is shared mainly by the cornet, the Countess, and two singers who represent their "inner thoughts" (all four parts are for women's voices); there is also much choral commentary, offstage and on, by soldiers, camp followers, citizenry, and castle guests. Parts of the poem not sung are instrumentally illustrated by the small orchestra: four conventional flutes as well as an alto and a bass flute, two piccolos, horn, timpani, percussion, two harps, and electric bass.

Matthus has devised luminous harmonic and contrapuntal textures with this unusual combination, and the vocal writing is consistently lyrical—often breathtakingly ecstatic, as in the gorgeous love scene for four voices that precedes the cornet's death. An angry choral "Dies Irae" frames the opera with an effective antiwar flourish, although Rilke's understated final stroph (omitted here) might have suggested even more poignant music for the cornet's requiem: "In the spring of the next year (it came sad and cold) a courier of the Baron of Pirovano rode slowly into Langenau. There he saw an old woman weep." As it stands, though, Matthus's "opera vision" casts a powerful spell, the work of a major composer with important things to say.

The Manhattan School production was superb, proving once again that talented young singers will always respond eagerly and confidently to new music of quality. The four major roles of the cornet, the Countess, and their inner thoughts were splendidly performed by Christine Abraham, Lisa Livingston, Nina Warren, and Anoosh Barclay—fresh-voiced, secure, and obviously gripped by the piece. Linda Brovsky's staging sensitively balanced the opera's delicate blend of realism and poetic stylization; Miguel Romero's sets conjured up the colorful aura of seventeenth-century war and chivalry; and the fifteen-piece instrumental ensemble gave a virtuoso account of the score for conductor David Gilbert.

WHETHER OR NOT **Kurt Weill** SUCCEEDED IN his determination to become an authentic American composer is academic, an issue best argued by cultural historians. What cannot be doubted is that the nine scores he wrote for Broadway between 1938 and 1950 (the last left incomplete at his death) contain some of the most innovative and inspired music composed for the American stage. These shows are still being reassessed and newly valued (complete recordings are on the way at last), but their quality was unmistakable in Music Today's latest concert at Merkin Hall. Unequivocally titled "I Am an American," the program featured Angelina Réaux singing more than two dozen songs, with the composer's own orchestrations conducted by Robert Kapilow.

The songs were, interestingly, performed in reverse chronological order, beginning with four selections from the tantalizingly unfinished *Huck Finn.* Even those who maintain that Weill remained essentially the same composer all his life, despite the many apparent jolting shifts in style, must have wondered about these intriguing items. How *did* a precocious German teenager, whose first surviving work is a 1919 string quartet in a post-Wagnerian idiom, develop into the author of such engagingly folksy songs about catfish and applejack? The music that followed, back through the forties to *Johnny Johnson* of

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1938, with its antiwar theme and echoes of earlier collaborations with Brecht, could only partially explain the paradox. Perhaps by Weill's centenary, ten years from now, we will finally have ready access to the complete works and a clearer perspective on his astonishingly chameleon-like genius.

Of course, numerous songs by the American Weill have become pop standards—"My Ship" (*Lady in the Dark*), "September Song" (*Knickerbocker Holiday*), "Speak Low" (*One Touch of Venus*)—which sound even better with their original instrumentations. Mingling these classics with lesser-known gems from *Love Life, The Firebrand of Florence,* and the more ambitious opera-oriented scores like *Street Scene* is one sure way to demonstrate the diversity, significance, and unmistakable born-in-the-U.S.A. character of this wonderful music.

Réaux has more than sufficient intelligence and flexibility to contain such wide-ranging material, although her vocal presence and interpretive imagination may not stretch quite far enough to sustain an entire evening. At least Réaux's low-key approach is preferable to the mannered posturing of some Weill specialists, and few give the music full value while appreciating how subtly the notes color the words. Weill's Broadway lyricists, after all, included Alan Jay Lerner, Langston Hughes, Ira Gershwin, Ogden Nash, and Maxwell Anderson, each an important catalyst in the composer's remarkable American metamorphosis.

IT WOULD HAVE BEEN A GRAND MUSICAL conclusion to 1990: Leonard Bernstein, looking more like a fiery biblical prophet than ever, presiding over four celebratory performances of Mendelssohn's oratorio **Elijah** in Avery Fisher Hall, with the New York Philharmonic and a starry quartet of vocal soloists. Bernstein's death last October sadly changed the whole character of the occasion—a new conductor, different singers, and altered expectations meant that this would not be the same *Elijah* at all. Luckily, though, it turned out to be a very fine one.

Kurt Masur, the Philharmonic's music director–elect, graciously stepped into the breach to lead a majestic performance that minimized the cloying pieties of this Victorian favorite and strengthened its symphonic sinew. The well-matched vocal team—Edith Wiens, Marietta Simpson, Richard Leech, and Kevin McMillan—sounded secure and engaged, if a trifle underpowered, competing with the rich orchestral sonorities and Joseph Flummerfelt's full-bodied Westminster Symphonic Choir. Mainly, though, the concerts left good feelings about Masur, his commitment to the Philharmonic, the quality of his leadership, and his expressed concern for the city's musical life. ■

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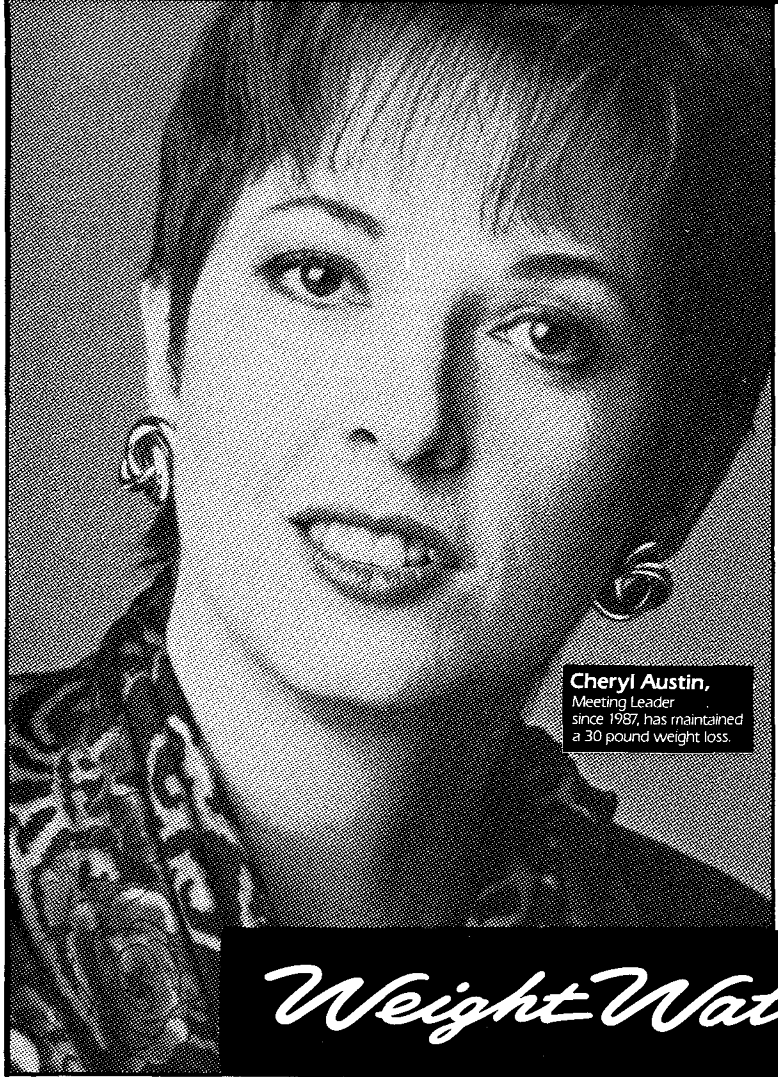

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Dance/Tobi Tobias

RITES OF PASSAGE

". . .Under Jamison, the Ailey company is performing with a new focus, subduing its brassy showmanship in favor of simplicity. . ."

AT THE OPENING OF THE **Alvin Ailey American Dance Theater**'s first New York season under the direction of Judith Jamison, Jamison spoke briefly to the City Center audience about her vision of the company's identity and purpose. The remarks seemed obligatory—distinguished only by the quiet intensity of her delivery—but the program, and the season, bore them out. Overall, the company is performing with a newfound focus: subduing its familiar brassy showmanship (except where expressly required by the matter at hand) in favor of a more contemplative simplicity.

The dancers even managed to give *Hidden Rites*—a featured revival by the troupe's founder—an aura of serious substance. Created in 1973, the piece is interesting for its skillful fusion of modern, jazz, and classical dance techniques, and for its heavier-than-usual component of Graham vocabulary and attitudes. But it suffers mightily from the flaw typical of all but the most inspired of Ailey's works—a superficiality and glossiness that one can, most generously, attribute to Ailey's desire to make modern dance accessible to a wide audience. Of course, this "dumbing down" of material—both movements and concepts—diminishes the original impulse to the point of distortion. The current performers work gallantly to conceal this defect.

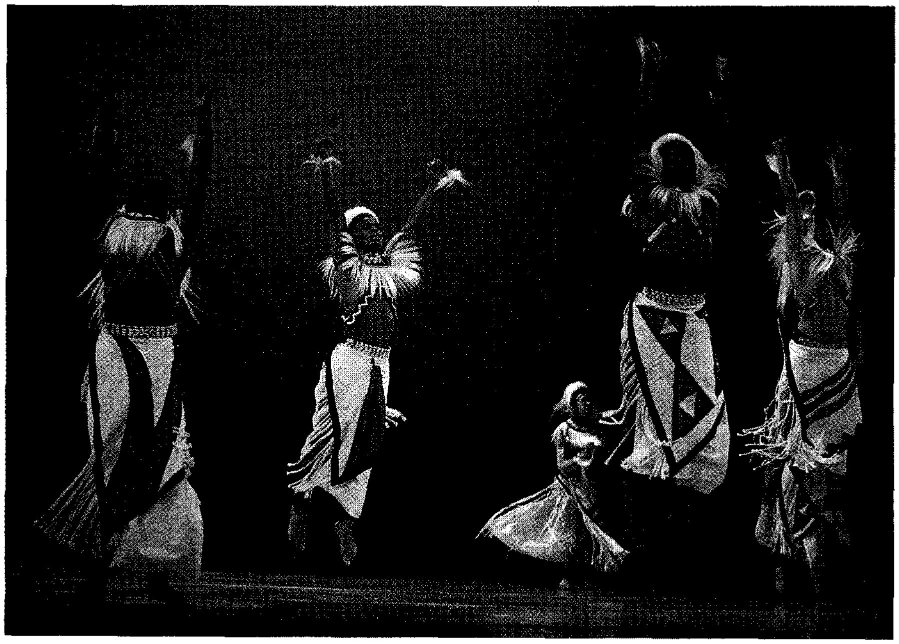
Meanwhile, the curtain raiser for the first night, young Kris World's *Read Matthew 11:28,* created in 1988 for Jamison's own group, served as a testimony to the primarily black Ailey ensemble's ever-renewable connection with its racial ancestry. The African influence of this dance is apparent in such elements as its clear, insistent reiterated footfalls, the half-crouched stance of the bodies in its signature lineups, and intriguing rhythmic patterns that make you feel you're listening to the movers as much as looking at them. At the same time, this concise presentation of linked bodies in step with one another—Jamison herself is its pivotal center, with the veteran Dudley Williams at her side—is graphic evidence of the idea of achieving and affirming grace communally and of making the commonplace ecstatic, Ailey attributes that Jamison intends to reinforce.

Adopted by the company this season, Lar Lubovitch's 1978 *North Star,* in which the ensemble is conceived of as a single organism, may yet turn into a vehicle in which the Ailey personnel can display their gift for bonding—dancer with dancer, dancers with audience. At the moment, this dance of almost narcissistic sensuousness, a bible of New Age virtues (sharing, feelin' good), looks both dated and vapid, apart from the mature Sarita Allen's incantatory solo as a demonic earth mother and the fiery conviction of the 22-year-old Desmond Richardson.

The Ailey company has always—if fitfully—taken as part of its mission the preservation of works created for the concert stage by pioneering black choreographers. Katherine Dunham, the dancer-anthropologist who emerged in the forties with her colorful adaptations of Afro-Caribbean dance, was recently represented in the repertory; this season, Dunham's contemporary Pearl Primus was invited to revive her 1952 *Impinyuza* for the company. Primus, perhaps the stricter ethnologist of the two, has concentrated more closely on Africa as her source. In *Impinyuza,* she gives us a dance that is an attractive curiosity but falls a little lamely between cultural exhibit (it was first shown at the American Museum of Natural History) and effective theater.

The piece is an ensemble work for a dozen men dressed in the striking costume of the Watusi's royal dancers: white fringed skirts emblazoned with red and black geometric figures; snowy plumage for the headdresses, breastplates, and bracelets; circlets of bells at the ankles. David St. Charles leads his troops through a nonspecific ritual: It might be meant to enhance the group's success as hunters (curved spears manipulated by undulating arms are the prominent prop); it could almost as easily be read as an appeal to the gods for a bountiful harvest or for victory over an enemy tribe. The choreography, which keeps the full team onstage at all times (a device modern and postmodern dance keep rediscovering), presents interestingly varied patterns. Often an active segment of the group weaves through a field blocked by "boulders"—the seated bodies of the others, who watch impassively. The step vocabulary emphasizes an emphatic tread, ferocious sideways leaps that suggest both pursuer and prey, and whipping rotations of the head.

As anthropology, the material becomes corrupted, of course, the moment it is framed by a proscenium and presented in the guise of entertainment for an audience largely unfamiliar with its social context,



ANTHROPOLOGY CLASS: *Alvin Ailey dancers in the revival of Pearl Primus's* Impinyuza.

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its purpose, and its spiritual meaning. As theater, though it is visually striking, it doesn't much go anywhere. It neither reveals its specific subject nor leads you into its mysteries. And, while the steps and the design of the bodies' placement onstage emanate a dignified power of their own, the present dancers don't seem to believe in the relevance of their material—to themselves or to their public. They perform merely as if they're doing an assigned task with professional efficiency, not with the weight, calm, and force of inner conviction. Actually, what the dance needs is to be executed by a dozen Jamisons.

The Nutcracker IS BIG BUSINESS IN BALLETland, a guarantee of lucrative results at the box office. So it was natural that the **Bolshoi Ballet Grigorovich Company,** the Soviet Union's first ambitiously scaled classical troupe to operate independently of government subsidy, should have chosen the piece as the vehicle for its U.S. debut, at the Brooklyn Academy of Music.

This new ensemble, led by the director of the *bolshoi* ("big") Bolshoi, is peopled with dancers in the first phase of their careers. They are supposedly the cream of the Moscow school and its sister academies, en route to great things. Judging from this showing, their technique will have to be extensively fortified and focused—and their imagination ignited—before they can be considered distinguished. If, as projected, their repertory is to be dominated by Grigorovich's work, such blossoming seems unlikely.

Grigorovich's fatal insistence—in dealing with the major Tchaikovsky ballets—on discarding mime in favor of dance is a tactic that renders the action unintelligible and leaves the tone of the proceedings unvaried. And the dancing he has devised for his *Nutcracker* is typically so banal and unmusical, it might serve as a punishment for a child instead of the holiday treat intended. Seasoned viewers will also feel deprived by the choreography's obliviousness to the distinctions of rank among corps, soloists, and principals essential to the structural grandeur and the theatrical force of classical ballet.

The Nutcracker deals passionately and poignantly with several allied themes. One of them is the strength of the family, as represented in a traditional celebratory gathering—literal domestic reality. Another is the prefiguring of a girl's passage from childhood to sexual awakening. This is achieved through the device of dream—a vision appropriately invested with primal fears and ecstatic ideals. Grigorovich makes a travesty of both, ignoring the nature of human behavior and relationships as well as psychological coherence at all levels. Just about every figure in this production is an unattractive mechanical doll. ■

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THE GRANDFATHER

"... .Much of *The Godfather Part III* is grand yet muffled, distant from us and the first two films. Al Pacino performs brilliantly. . ."

MOB STORY: Godfather's *Andy Garcia, Pacino.*

FOR MUCH OF ITS TWO-HOUR-AND-FORTY-minute length, I waited for **The Godfather Part III** to explode, and for a long time it only wheezed. The movie certainly isn't boring, but much of it is heavy-spirited and glum, as if the Mafia and the *Godfather* movies themselves had become unspeakably important facts of American life, permitting neither levity nor excitement. Michael Corleone (Al Pacino), only about 60 but old in body and spirit, sets the tone. The hollow-eyed Pacino performs brilliantly, but he appears to be sinking within himself, and for a long time the movie sinks with him. Fortunately, *Godfather III* finally does come to life: The last half-hour will become legendary.

In the original *Godfather* (1972), the twin elements of family piety and hair-raising violence nourished and enlarged each other in ways that were unsettling and funny. The intensity of the Corleones' love for one another drew us in, yet as soon as we began to think that they weren't quite monsters, that they were vital and attractive, they would kill someone. The bullets slamming into bodies, the feet kicking through windshields, rebuffed our weak sentimentality. Francis Coppola's story moved ahead fiercely yet with just enough space for texture and detail—for the interweaving of major and minor characters, foreground and background, mob and America. The narrative possessed a fullness and decisiveness without equal in American movie history.

Part II (1974) extended the Corleone-family saga forward into Michael Corleone's unhappy maturity and the period of the family's control over Las Vegas in the fifties and sixties, and backward to Vito Corleone's youth in Sicily and Little Italy early in the century. Though perhaps not as exciting or as emotionally involving as the first film, *Godfather II* was a work of aggressive high intelligence, a bitter and sardonic view of the corruption of America and a frightening embodiment of paranoia as a way of life.

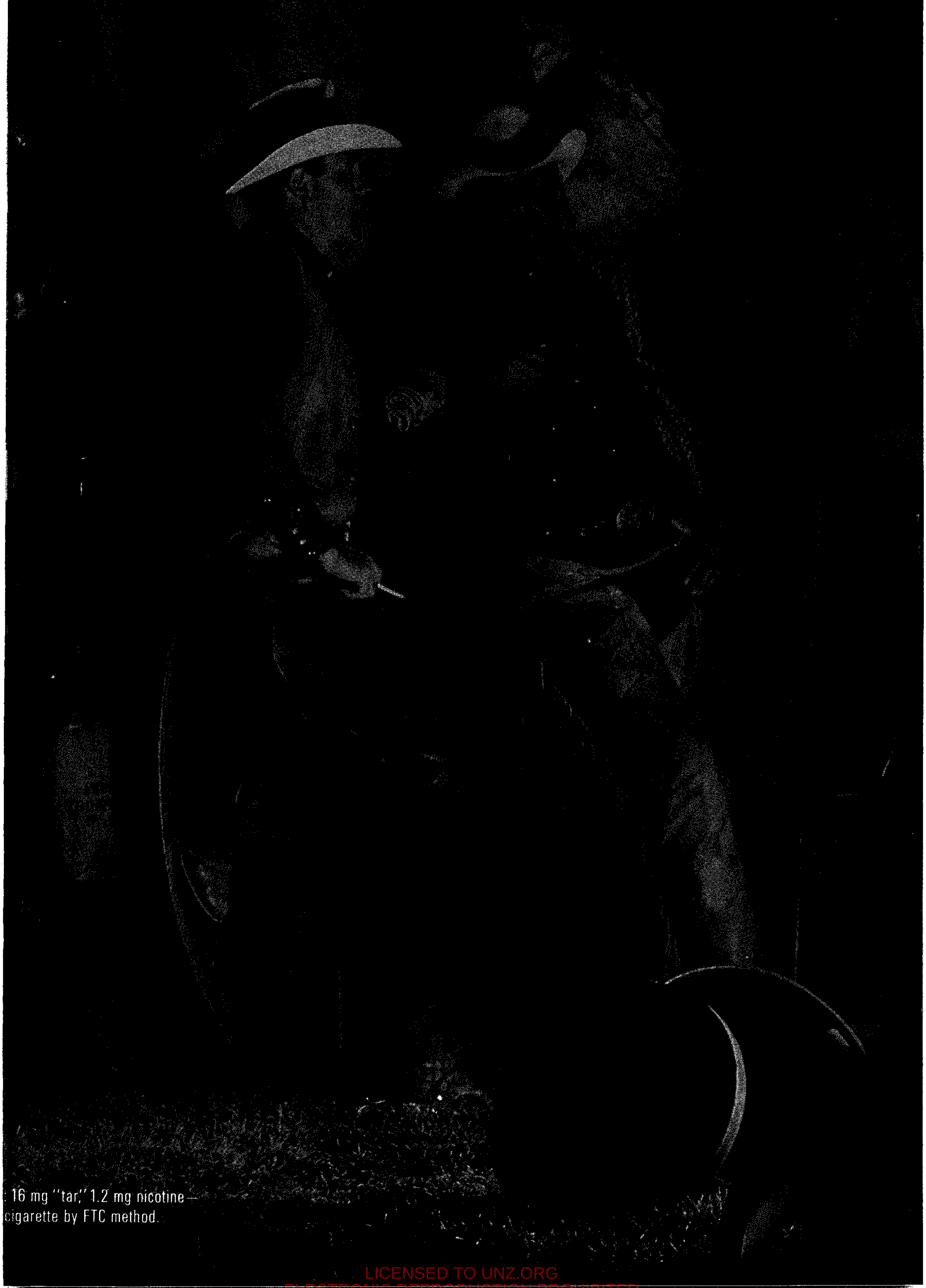
Godfather III renews the emotions established at the end of *Part II*—those moments in which Michael, desolated by the enormity of his responsibilities and the horror of his crimes, grows increasingly lonely and motionless in his lakeside Nevada house. By 1979, a shrewd but self-disgusted man, he's become sick of gangster life. He has moved back to New York—a large apartment on Fifth Avenue—and has taken the Corleone family out of the rackets altogether. A financier, he buys himself respectability by contributing millions to the Catholic church. *Part III* opens with a huge party, which matches the wedding scene at the beginning of *The Godfather,* though without the bounding, sunshiny happiness. The party has the grayness of Michael's face. Pacino's hair is combed up, bristling; his brow is deeply furrowed. Hunched inside his rich man's business suit, he looks smaller, as if lifetime habits of calculation had shrunk his body.

Michael tries to buy a controlling interest (with Vatican approval) in an international conglomerate and runs afoul of an Italian Mr. Big, a corrupt financier misusing church funds. Set in the Vatican Bank and the Vatican itself, much of this intrigue, resounding hollowly in the gloomy, magnificent rooms, is grand yet muffled, distant from us and from the first two films. Coppola and Mario Puzo (who again collaborated on the screenplay), seizing on fresh real-life scandals and rumors (not just the Sindona Affair but the surprising early death of John Paul I), seem to have forgotten that the first two films were about crime as the American way of business, about a powerful family preying on the corruptibility of the country. Suddenly, the American theme is lost, and Coppola and Puzo are off in Rome remaking *The Shoes of the Fisherman.* A lot of the screenplay is overexplicit and stiff—lazy—and the hushed solemnity gets a little thick. The movie needs someone like manic Joe Pesci from *GoodFellas* scampering across the marbled floors of its self-esteem.

Nothing quite commands us emotionally. Michael's sister, Connie (Talia Shire), slinks in and out, a fierce witch in black plotting murders. Kay (Diane Keaton), though remarried, experiences a mild return of affection for Michael. (So what?) His son, Anthony (Franc D'Ambrosio), wants to become an opera singer and rejects his dad, but he's no more than a sweet-faced cipher. In a catastrophic decision, Coppola, ever his own Godfather, cast his daughter Sofia as Michael's daughter Mary (the talented Winona Ryder had dropped out). Miss Coppola has a thick, curled upper lip that she doesn't have the training and technique to use as an actress. She appears raw and unprotected, naked almost, and since she has a flat, uninflected voice as well, the exposure is complete. When the rising young hood Vincenzo (Andy Garcia), the bastard son of Michael's brother Sonny, and a dangerously attractive man, falls in love with her, we are baffled. His semi-incestuous desire for her is meant to be the mainspring of the plot, but the spring isn't wound.

Michael seeks redemption. But like all movie gangsters, he's pulled back into

Photograph by Fabian/Sygma.



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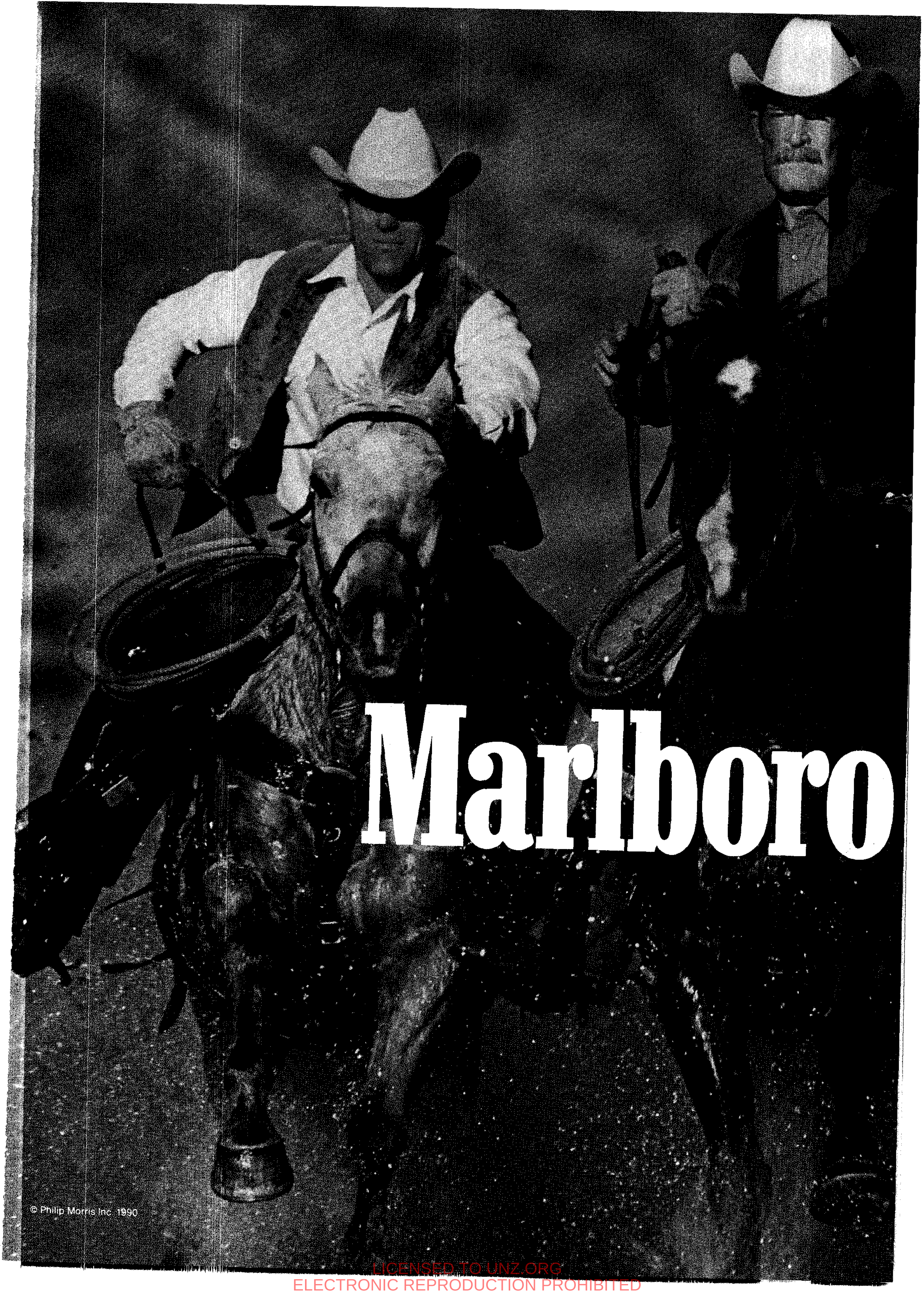

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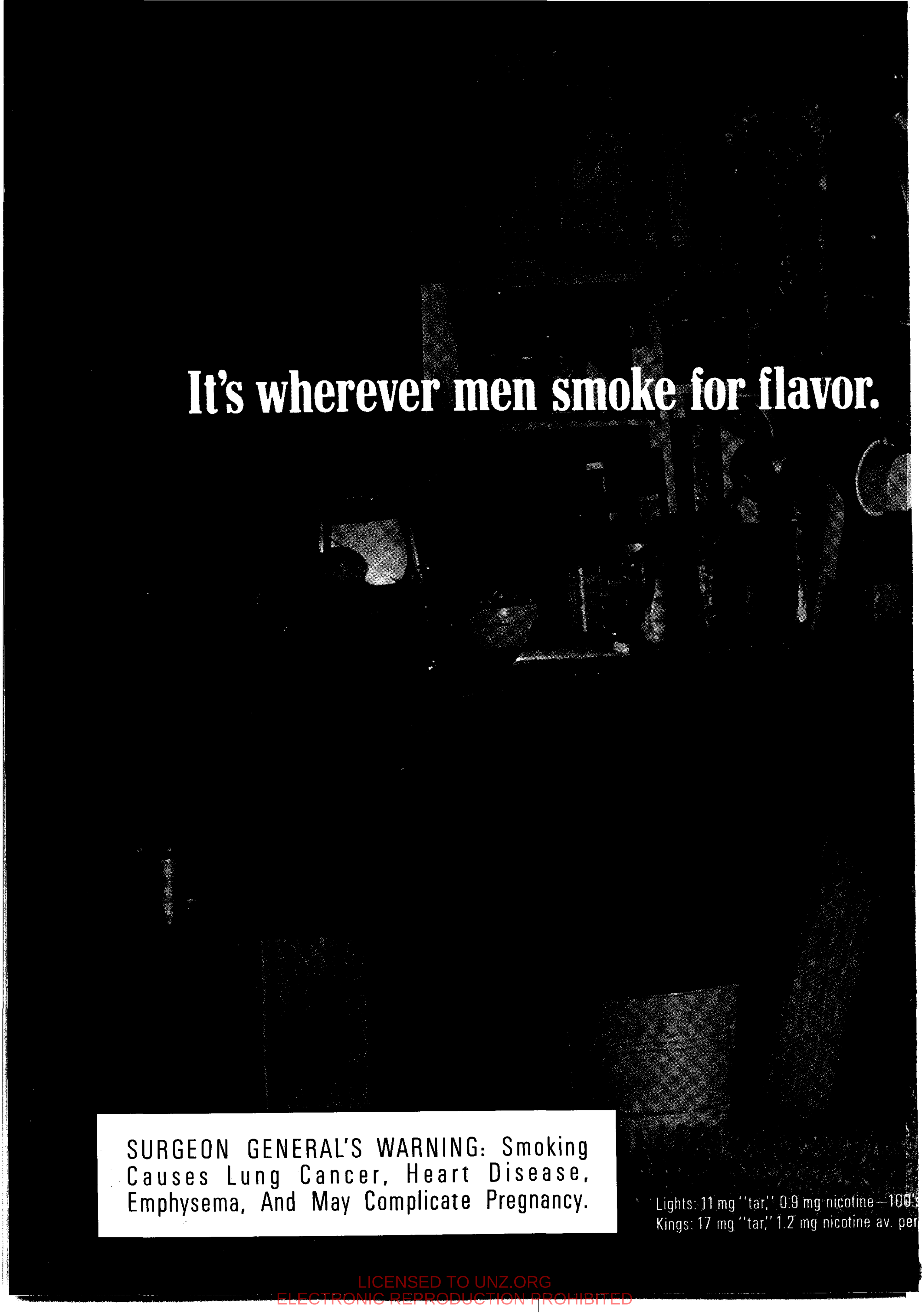
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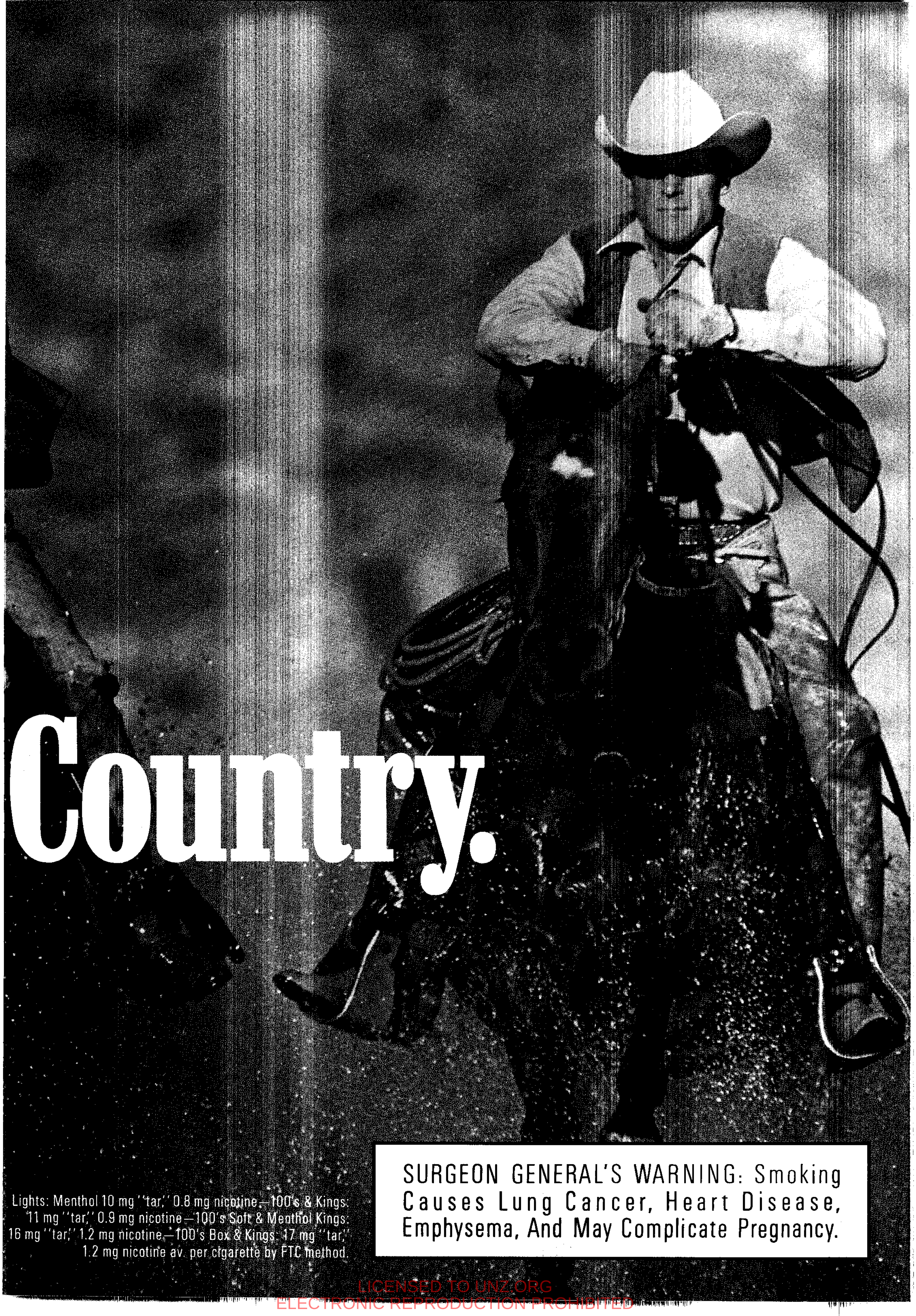

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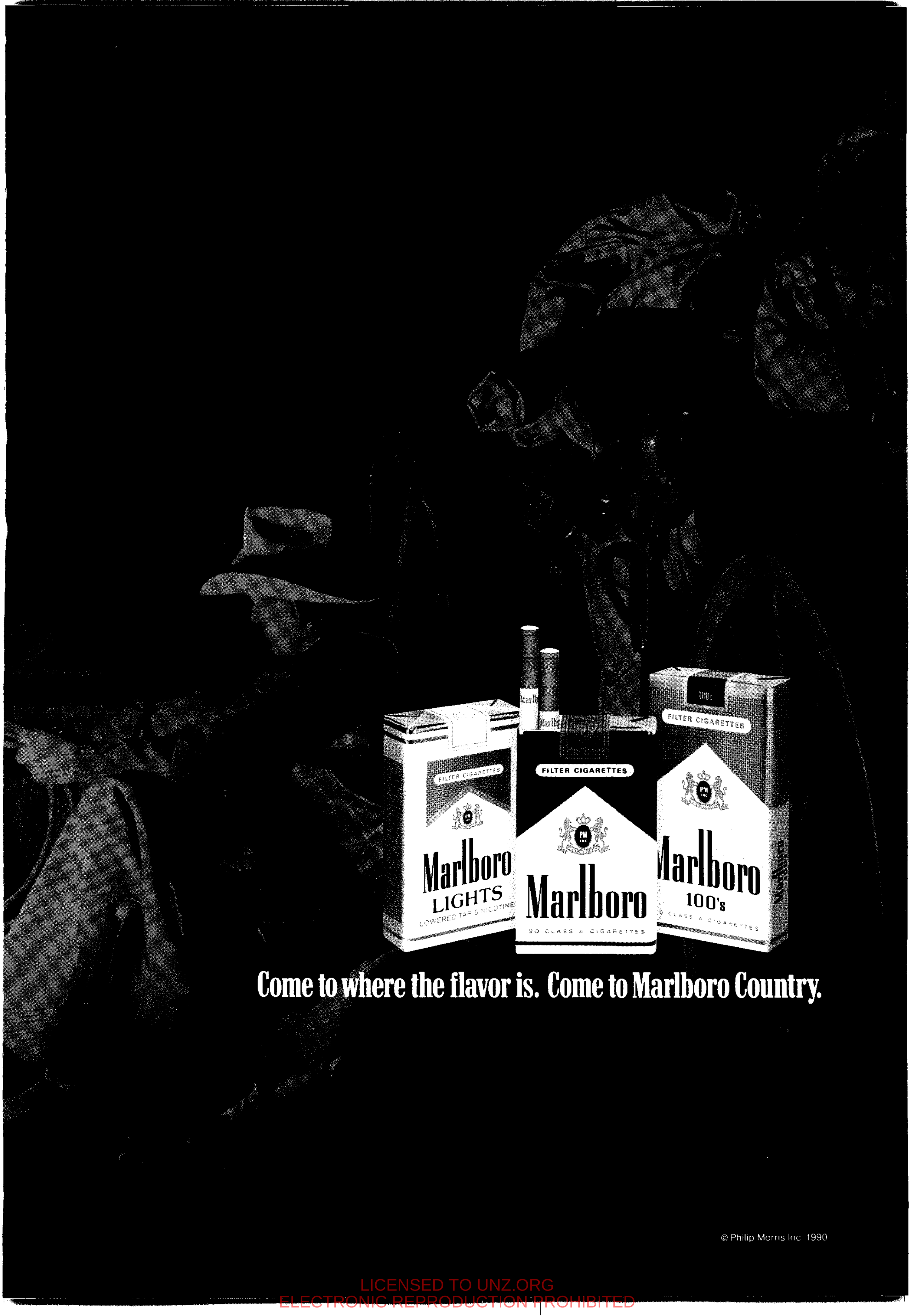
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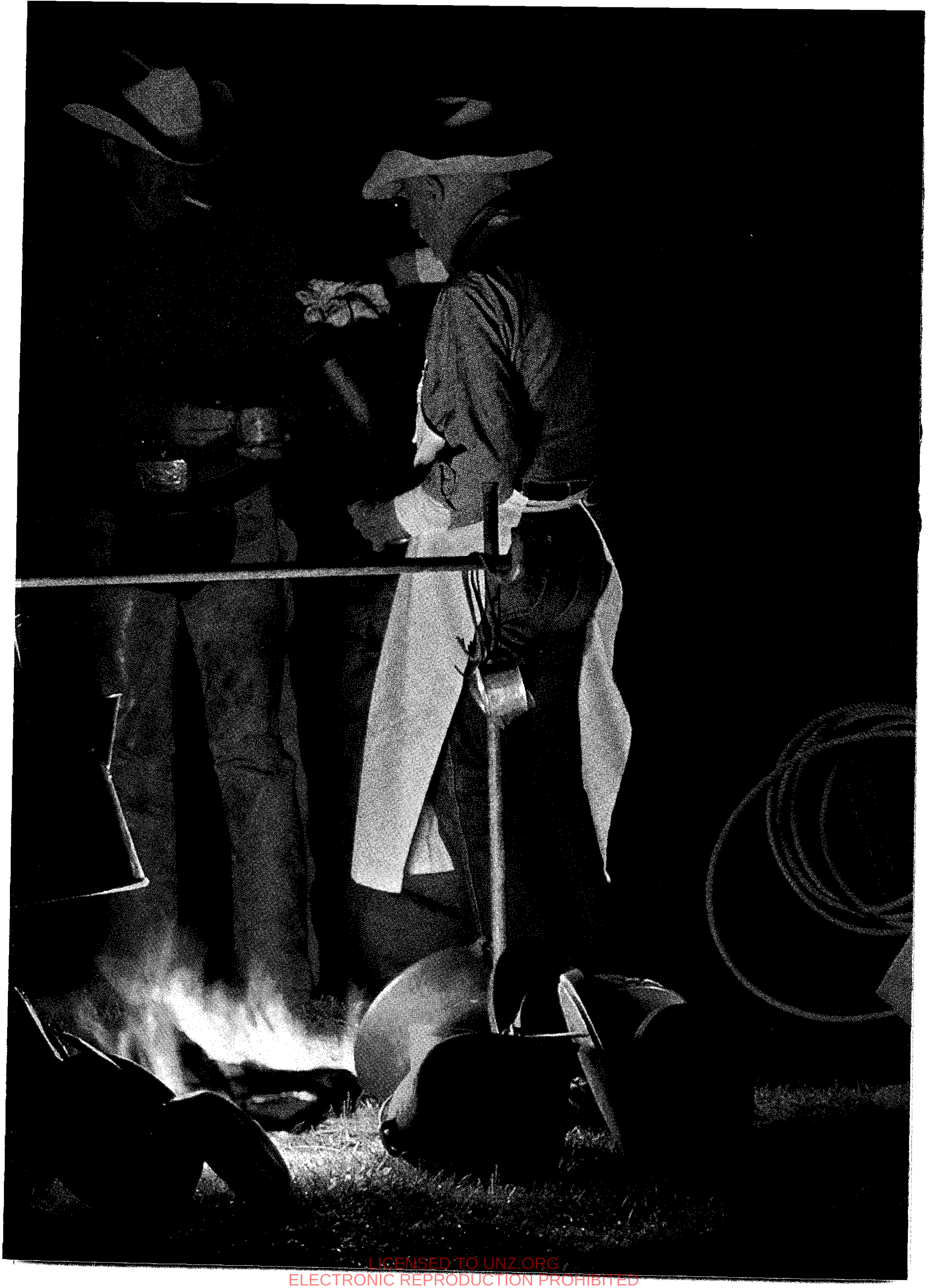

". . .Brian De Palma's *Bonfire of the Vanities* is already a famous disaster. His high-decibel approach wipes out the actors. . ."

feuds and revenge—the knife in the stomach, the blood on the floor. *The Godfather III* has its moments, but I think one can state as a principle that a man's desire to withdraw from life cannot serve as the center of an epic drama (not, that is, without Shakespeare's poetry). Anguished and saturnine and at times deeply funny, Pacino gives a detailed, moving performance. But the emotions that he's playing—self-abnegation, despair—don't fuel a large film. If the talented Garcia, as the young Mafioso, had been allowed to take over the movie, just as Pacino took over *The Godfather* when Brando's Don Vito withdrew, *Godfather III* might have worked. But Garcia's character, a hothead who suddenly matures, doesn't develop in an interesting way.

CRYING WOLFE: Bonfire*'s Tom Hanks, Bruce Willis.*

Gordon Willis is on hand again as cinematographer, and the interiors have his usual dark splendor, the Sicilian scenes a golden lushness that is both enchanting and heartbreaking. The level of craft is very high, but until the end there's only one sequence that flows with Coppola's old mastery—the assassination of a New York hood (Joe Mantegna) during a Mulberry Street festival. Mantegna is the latest in a series of *Godfather* actors with tremendous presence. Playing gangsters, these actors must feel they *are* someone in the world. That, of course, was always part of the comedy of the films—the elaborate punctilio among thugs, which eventually collapses into shooting.

In the final sequence, an obvious parallel to the climax of the first movie (with elements of Hitchcock's *The Man Who Knew Too Much* thrown in), Michael's son makes his debut in *Cavalleria Rusticana* in Palermo, and Coppola cuts together the action onstage, assassination attempts in the opera house, the settling of scores in the Vatican and elsewhere. Passion, sacrifice, murder—an overwhelmingly rich Italian diet. The sequence, both darkly voluptuous and lurid, is obvious in the way that *Cavalleria Rusticana* is obvious, but it's also thrilling and great. The tragedy of Michael Corleone is complete at last. No movie lover could truly wish it to go on any longer.

BRIAN DE PALMA'S **Bonfire of the Vanities,** open less than two weeks, has already become a famous disaster, complete with a positive blurb from America's greatest movie critic, Edward I. Koch. But before facing up to Duty, I need to say a few things about the real *Bonfire*—Tom Wolfe's. Like many people, I greatly enjoyed this tale of the decline and fall of a young Wall Street/Park Avenue champ. But *Bonfire* left uneasy echoes behind it.

Wall Street Wasps, policemen, lawyers, black activists and lowlifes, judges, socialites, celebrities—the book is a panorama of status-hungry, envious, dissatisfied New Yorkers. Wolfe composed the first draft in the middle eighties, publishing it month by month in *Rolling Stone*. The revised version, which came out a week before the 1987 Crash, has been hailed as the best satirical portrait of the big-money/big-media/high-society bash of the eighties. No argument about that. But what may be clearer now than when *Bonfire* came out is how much its limitations are also characteristic of the eighties. In classical satire, from Swift to Evelyn Waugh, the exposure and reproof of folly is animated by some vision of good, some ideal of virtue, modesty, or sanity. But Wolfe brought a new vindictiveness to satire, and new hopelessness as well. In *Bonfire,* everyone, or virtually everyone, is gross and ridiculous; misrule has taken dominion, and the good isn't even a memory, let alone an active possibility.

Exhaustingly chipper, like a club comic who won't shut up, Wolfe celebrates chaos. And though the book is often funny—all right, *very* funny—it is also wearying. Wolfe is a man of incomparable journalistic skill but limited fictional resources, and he repeats himself a great deal; he seems content with the task of cataloguing the varieties of social envy, and the book runs out of gas well before its end. Yet his inability to deepen his characters or offer any greater vision of life, is not, I would guess, mere cynicism; he seems genuinely to lack the temperament for literature. In a *Harper's Magazine* essay, Wolfe offered himself as the successor to Thackeray and Dickens. The book, on the contrary, consolidated his reputation as a journalist.

For a while, Wolfe's merrymaking was widely imitated—by *Spy* magazine, for instance, which uses derision not merely as entertainment but as an all-embracing culture. *Spy* attacks people for being too fat, too thin, too short, too powerful, too weak, etc. Whatever you are, *Spy* is against it. The only thing that matters is vulnerability. *Spy* flourished during a period in which the money culture had become so powerful that it either swallowed other values or made them seem pallid and apologetic by comparison. The progression was a natural one: A culture that believes mainly in big money turns naturally to derision as an outlet from meaninglessness. By the late eighties, many people who should have known better were so demoralized that they lacked the resources and the confidence to hit back at a thug operation like *Spy*. By what standard could one reject it? Mere disapproval sounded priggish. Suddenly, there *was* no other standard.

One of the troubles with poor *Spy* is that it has a hard time getting anything right. Wolfe, on the other hand, has superior powers of observation, though within limits. A terrific literary cartoonist, he suppresses anything that might slow his comic momentum. In *Bonfire,* Wolfe teases the Wasps as self-important, vain, unconscious; he ridicules the Brits, who have style, for sponging off Americans; the Jews, who don't have it, for their ambitions. The women he treats abominably—they are neither tender nor candid; the blacks are animals or hustlers or both; the Irish cops and lawyers, though admirably tough, use the language barbarously; and so on. Anyone who tries to better himself socially is ridiculous, yet what he was when he started out (Jew, black, Harp, professor's daughter) is ridiculous, too. There is no haven for anyone who speaks, eats, wears clothes, or buys furniture. We are all damned in our essences

Photograph courtesy of Brian Hamill/Photoreporters.

and by our choices, guilty from the shoes up and the ceiling down.

Wolfe is a brilliant cliché manager: The characters conform to one obvious type or another. They have ethnic identities but no personal identities. Their behavior is universally reduced to vanity, lust, and greed, with each disgrace, each burst of status anxiety, recorded in a breathless exclamatory shorthand. *Everyone limited to one characteristic! One trait endlessly repeated!* Wolfe is something of a hysteric. He fusses, and his matronly fastidiousness leads him into grievous fictional lapses. For instance, an old-money Wasp like Sherman McCoy would probably take for granted the superiority of his person and everything connected to it; he would not glory, day after day, as Wolfe has him doing, in his shoes, his suits, his entrance hall, and all the rest. And if threatened, he would likely withdraw into an impervious shell. But Wolfe imposes his own fantastically detailed snobbery on Sherman, forcing him to register every squalid smell, every affront to his dignity. The great journalist is also a great priss.

If Wolfe is obsessive about details, De Palma doesn't seem to notice them. What gave the book its sting and made it, for many New Yorkers, a giddy pleasure, was its grounding in realistic observation. But De Palma's high-decibel burlesque approach wipes out the sets and the actors. Instead of satire he gives us rabid lampoon, each actor mugging wildly as the camera spins, circles, dips, climbs, and ducks, trying desperately to find an unusual angle to shoot from. Nothing is *observed;* everything is hyped. Has De Palma spent too much time with Hollywood agents? Everyone seems to be flogging something.

I've praised De Palma many times, and I do think that with the right material he can be funny. In such films as *Carrie, Dressed to Kill,* and *Blow Out,* he went so far into delirious, dirty-boy fantasies that a kind of perverse wit took over. But when he's consciously trying to be funny, in farce material like the gangster comedy *Wise Guys,* for example, he's just crude and obvious. There is, of course, a problem in taking a book composed for a relatively "knowing" audience and making a movie for everyone. But screenwriter Michael Cristofer's changes lessen dramatic effectiveness, and even audiences with no knowledge of the book must sense that Tom Hanks, a charming light comedian, is wrong for a part meant for an actor with some gravity in his bowels (William Hurt?); that smirking Bruce Willis, as a drunken journalist, may be likable but doesn't move or talk like a writer. Melanie Griffith, as the sluttish southern climber Maria Ruskin (Sherman's mistress), has a few effective moments—the flesh is willing—but she is a one-note performer. Morgan Freeman, playing the roaring, profane Bronx judge, transformed from a Jew to a black, does fine until he has to deliver a courtroom speech extolling "decency." As well as being sanctimonious and unbelievable, the episode is ineptly staged: The rabid black protestors and ravenous white lawyers suddenly quiet down, struck dumb by the judge's evocation of his grandmother. The audience should be struck the same way by the whole movie.

IN THE FIRST HALF OF SYDNEY POLLACK'S **Havana,** which is set on the eve of the Castro revolution, Robert Redford amusingly tries to play a sleaze—an American gambler who looks women up and down and longs for a high-stakes game. Unfortunately, Redford, with his athletic, loping walk and his deep-down reserve, doesn't move or sound like a cheapster. He glides through the role without much gusto. *Havana,* alas, suggests that the only place in need of a revolution is Hollywood. Yes, the picture has a pleasant sort of big-American-movie bustle—the gay, noisy crowds of tourists feeling naughty in the bars and casinos, the tension of a late-night poker game. But Oliver Stone, in his direction of *Salvador,* with its rough, hand-held shooting and raffish theatrics of fear, upped the stakes for this sort of trouble-in-the-Third World film. *Havana* is much too bland. The romance between Redford and Lena Olin, an upper-class Fidelista, is a washout, and the whole movie, despite patches of witty writing and playing (Alan Arkin is very fine as a casino operator), lacks common sense. How can one honor, without irony, the commitment of Fidelistas years after *La Revolución* has failed? *Havana* is a residue of the old Hollywood belief, dating back to blacklist days, that you have to be committed to *something,* even if it's wrong. If I weren't one myself, I might say that liberals never learn.

In brief: THE DEPRESSING REVELATION OF **Green Card** is that Andie MacDowell's excellent performance in *sex, lies, and videotape* may have been a fluke. In this astonishingly conventional romantic comedy devised by Peter Weir, she is a stiff who only loves plants (until she meets Gérard Depardieu, that is). And what's terrible is that she really seems like a stiff who only loves plants. As a French ruffian who longs for a new identity in the States, the great Depardieu brings a charge of energy and selfless passion to this rubbish that should rightly put American actors to shame. . . . In Richard Benjamin's **Mermaids,** Winona Ryder gives a comically earnest performance as a Jewish girl who loves the self-immolation of the saints yet longs at the same time for the caresses of a handsome boy. Starring Cher, as Ryder's selfish, red-hot mama, and Bob Hoskins as Cher's patient lover, the movie is pleasant but utterly undistinguished. ■

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". . .The *Peter Pan* revival tries to bring the text nearer the original, but American bones protrude through a skin-deep Englishness. . ."

Peter Pan HAS ALWAYS STRUCK ME AS A quintessentially English and Victorian play. Its children and grown-ups, its language and references (to Eton, for instance, which James Barrie hated), its spirit and even its hang-ups are all, endearingly and terribly, Victorian English. Which is why I have never felt comfortable with the musical that Moose Charlap and Carolyn Leigh, with additional songs by Jule Styne and Comden & Green, made from it. Without taking major liberties with the story and dialogue, they nevertheless managed to Americanize the material, perhaps unconsciously. It is as if a show about cricket had been changed into one about baseball—close, but not quite cricket.

Of course, if you rethought the work completely, you could situate it in Chicago or Nome. As it is, however—and especially with the current revival's not unlaudable effort to bring the text nearer the original, and even try for the odd English accent—things end up rather worse, with American bones protruding through a skin-deep Englishness. Yet this is not the only trouble. The miking seems more unsettling than usual, what with, for example, Stephen Hanan (as Mr. Darling and Captain Hook, probably the strongest member of the cast) often sounding as if he were trapped inside a tin can. And what of the semi-orphaned scenery, with the Neverland portion credited to James Leonard Joy and the rest to no one? Fairly assertive and largely charmless.

Marianne Verheyen's costumes are colorful (the Indians' headdresses look like fractured rainbows), but they lack real class. And that fine lighting designer Natasha Katz does not truly light up the stage this time round. Marilyn Magness has gone considerably beyond Jerome Robbins's original choreography, though not, I think, in the right, childlike direction. As for the direction, by Fran Soeder, it is rather perfunctory, although, in contrast to banal adulthood, a children's fantasyland should be intense, engrossing, do-or-die determined. And then there is that hit-or-miss score.

Where this *Peter Pan* does score, however, is in the flying. Cathy Rigby, with her gymnast's training wedded to Flying by Foy, does work even a circus aerialist would salute. On top of which, Miss Rigby looks boyish, sings respectably, and radiates sincerity. But her acting is a trifle rudimentary, and she lacks that extra dimension that makes Peter (not for nothing does he bear the name of the great god Pan) both more and less than human. The others, with the partial exception of Cindy Robinson as Wendy, are quite flat, which, in a touring production that must continually be packed and repacked, may be an advantage.

At the matinee I attended, there were many contented-looking adults. But for spectators of an age too tender to tackle this, or any, review, the somewhat lackluster shenanigans at the Lunt-Fontanne were manifestly a source of unremitting joy. Even when Tinker Bell's fate was not in the balance, their input was audible.

HIGH FLIER: *Cathy Rigby soars as Broadway's boy who won't grow up.*

ALTHOUGH I WAS MORE OFTEN THAN NOT well disposed toward John Patrick Shanley's earlier work, I am sorry to say that **The Big Funk,** which he wrote, directed, and wallows in, resoundingly unites his formerly scattered blemishes. Excesses of malignity, overfantasticated sappiness, brain-storming garrulity are all there and looking especially vulnerable when freewheeling in a vacuum.

To begin with, the characters introduce themselves in monologues to the audience. Omar is a professional knife-thrower who wears weirdly operatic headgear; his wife, Fifi, a tightrope walker who will give birth to twins tomorrow, shows no sign of pregnancy; Austin, a somewhat amorphous young man, claims to be the hero of the story, which is promptly disputed; Jill, a toothsome young woman in a vaguely mythological costume, purports to be the villain, though she is soon revealed as a masochistic victim. They all have cute problems or chores. Omar: "My life is falling apart; I'll never hit the dot again." Fifi: "I work with the Battered Women's Bowling League." Jill (I think): "Being really bad made you feel skinny." Jill (definitely): "Somebody recently got honest with me and I didn't like it." Funky stuff, *The Big Funk.*

Not much happens in the first act until a fifth character, Gregory, who oozes evil and speaks with a British accent, produces an oversize jar of Vaseline into which he sticks his arm to the elbow, and proceeds to smear the jelly all over Jill's submissive hair, face, and shoulders. (It turns out later that Jill's father was given to buttering his daughter's nose, which now elicits an impeccably logical proposition from Fifi: "I got to tell you something, Jill. Grease is not love.") Gregory leaves, and Austin, a stranger, comes on and charmingly coaxes Jill into his bathroom, where, with platonic propriety, he

Photograph by Martha Swope Associates/Carol Rosegg.

administers a degreasing and liberating bubble bath. Cleansed and heartened, she emerges in glorious nudity before donning a pristine bathrobe; Austin, the psychic spot remover, has hit the spot.

The second act features a sort of sub–Lewis Carroll mad dinner party at which outsize portions of steak and salad are either gobbled up or barely nibbled at, and Jill, recidivous, douses herself with salad oil. The talk turns heavily philosophical (to live up to the lengthy passage from Jung reprinted in the program), e.g., "You think there is life after death?" "Yes. Maybe not my life, but there's life." Again, "We've come up against the verities." "What are the verities?" "Well, the first is: I don't know." Unfortunately, as far as Shanley is concerned, that seems to be the last one, too.

It is all subsumed by a message from the author that, printed on a placard, greets the incoming audience. It reads in part: "I want to talk about something that's at my throat and your throat." That something is the Big Funk that apparently envelops us. "I want to know if you disagree with me. Or if we should do something. Or what." As you can see from the lack of actual questions, Mr. Shanley is not really interested in our answer.

There is a happy resolution: Austin and Jill are in love. He now comes on mother-naked and carrying a mirror in which he sometimes contemplates his genitals. This nudity he offers us as our road to salvation. The emperor clearly knows that he has no clothes; does he know also that he has no ideas? There is mildly surreal scenery, and lighting that hops off the stage into the auditorium, and the already noted quaint costuming. As Fifi, Jayne Haynes has her usual gargoylelike quality, which clearly doesn't bother Shanley. (He is married to her.) Graham Beckel, as Omar, is a one-man buffalo stampede. As Austin, Jake Weber reminds me of Nicolas Cage, the movie actor I would most like to forget. Skipp Sudduth makes a convincingly slimy heavy, both with and without Vaseline, and Jeanne Tripplehorn is an enchanting Jill, both without and with clothes. There may have been plays of equally self-indulgent emptiness, but surely never such emptiness without a play. (*The Big Funk* has closed.)

RICHARD GREENBERG IS A CLEVER PLAYwright, as one saw especially in *Life Under Water;* often, though, he lets his cleverness manipulate him rather than vice versa, as was most noticeable in *Eastern Standard,* in which a few brilliant conceits were swamped by farfetched narrative and verbal artifice. Now, in **The American Plan** (another ironic title), he restrains himself, which would be fine if it weren't for a certain smugness in the language and very structure of the play: False bottom surfaces beneath false bottom, all the way to (false) bottomlessness. You almost hear him laughing at his own jokes, underlining his deepest remarks with a deliberately screechy pen, and galumphing all around his characters to admire the cunning with which they were contrived.

Contrived indeed. A rich Austrian-Jewish-refugee widow, Eva Adler, is summering in her country house in the Catskills in 1960. With her are Lili, her troubled and fundamentally insecure daughter, who seems to have profited equally little from short stays at Sarah Lawrence and in a mental hospital; and Olivia, her dignified black retainer, given to sibylline utterances and Leonardoesque smiles. Nick Lockridge, a wealthy young Wasp on leave from *Time,* has come to the hotel across the lake with Mindy Kochstein (or is it Cockstine? anyway, a nymphomaniac), and is shocked by the amount of food one is plied with on the American Plan. Escaping, he strays onto the Adler lakefront—a strip of woodsy shore where the Adlers, improbably, bathe, eat their meals, make love, and argue out most of their lives.

Nick and Lili, both transcendent liars though of differing types, fall in love. Eva tries to break them up. Or is she helping them? Is she overprotective? Cruelly destructive? Wise and prescient? All of the above? And Lili—what's the matter with her? True, her father was a suicide—as, it likewise emerges, was Nick's. Are her lies merely playful, or is she a thorough nutcase? Are Nick's lies merely harmless self-aggrandizement, or is he an evil fortune hunter? Another Wasp young man pops in out of nowhere. Coincidence or . . . ? And this, mind you, is only the first act; in the second, things really get hairy.

Nick does something queer, followed by something queerer, and Eva steps in. What seems to be Lili's path to happiness is blocked ("Lili is a person who has to be singed in order not to be incinerated"); what seems to be her escape route to freedom is likewise cut off. Is it Eva or Lili who is described as follows: "Inside her head is a sort of masked ball; you never know with whom you're dancing"? My uncertainty here might matter if this were a play, but it's okay for a sort of masked ball. In the end, confronting a ten-years-older, orphaned and changed (or perhaps not really changed), Lili in "New York's only Miltonic co-op," Nick and we get an ending out of *The Heiress,* or is it *Eugene Onegin*? Or is the whole thing, worse luck, out of Menotti's godawful libretto for *Vanessa*?

James Youmans's set, appropriate or not, is gorgeous; Donald Holder's lighting, intoxicating. The actors, especially Wendy Makkena, D. W. Moffett, and Joan Copeland, are almost too convincing. But how can the literate author permit one character's saying "It was too big of an effort" and not lose credibility? ■

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SALES & BARGAINS

BY LEONORE FLEISCHER

BETWEEN THE SHEETS

THROUGH JANUARY, THIS BOUTIQUE DIScounts handmade writing paper and sold-by-the-sheet gift wrap, as well as paper, cloth, and leather art pieces. For example, hand-decorated paste paper with gold-leaf confetti, was $39 the sheet, now $31.20; handmade Japanese "Fantasy" paper with leaves and butterflies, was $32.80 the sheet, now $26.24; many other lovely papers, were $2.50–$39 the sheet, now $2–$31.20; a wide selection of journals, guest ledgers, and telephone books, such as suede-covered pieces in red, black, tan, or turquoise, were $38–$41, now $30.40–$32.80; covered in hand-marbleized or bark paper, were $5–$46.20, now $4–$35.96; others, were up to $300, now up to $240; Waterman, Pelikan, Mont Blanc, Cross, and Murano handblown-glass pens, were $32–$582, now $24–$291; and more. A.E., M.C., V. *Kate's Paperie, 8 W. 13th St. (633-0570); Mon.–Fri. 10 a.m.–7 p.m. and Sat. till 6 p.m.; through 1/31.*

THE KILIM FIELDS

OLD HANDWOVEN TURKISH KILIMS AND PILlows are 30 percent off here. For example, Denizli and Aydin pieces, approx. 5 ft. by 9 ft., were $1,200, now $840; Balikesir and Konya styles, 4 ft. by 6 ft. and 5 ft. by 7 ft., were $850–$1,000, now $595–$700; Sivas design, 3 ft. by 5 ft., were $400–$700, now $280–$490; pillows, ranging from 12 sq. in. to 2 ft. by 3 ft., were $45–$350, now $31–$245; and more. A.E., M.C., V. *Beyond the Bosphorus, 79 Sullivan St., near Spring St. (219-8257); Tues.–Sun. noon–6 p.m.; sale 1/2–31.*

OUT OF THE WATER CLOSET

THE BATHS INTERNATIONAL WAREHOUSE IS clearing away discontinued colors, floor samples, and new stock of spas, whirlpools, saunas, sinks, bidets, and more. Brands include Kohler, American Standard, Jacuzzi, Waterjet, Americh, Sundance, Grohe, Giorgio, Altmans, and SteaMist. For example, whirlpool baths include new white Kohler Caribbean cast-iron model with custom 8-jet, 1-hp motor, list $3,673, here $1,543; 6-ft. American Standard white Fontaine floor sample, list $3,563, here $1,200; and Waterjet 6-ft. black Etoile floor sample, list $3,500, here $1,000; display model of American Standard Roma toilet, in fawn beige, list $1,386, here $555; 1 display hand-painted lav by Giorgio, list $880, here $400; floor sample of Sundance Marin 701 spa, 7 ft., 5 in. by 6 ft., 4 in., including cover, ozone, and rotating jets, list $6,000, here $3,950; and more, with some items as much as 75 percent off list. Checks accepted; no credit cards; delivery additional; all sales final. *Baths International/Warehouse, 163 Saw Mill River Road, Yonkers, N.Y.; call for directions: (914) 965-9189 or (800) 439-9189 (in N.Y. State); Mon.–Fri. 9 a.m.–5 p.m. and Sat. till 4 p.m.*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

WEDDING IN THE WINGS

THIS UPPER WEST SIDE BRIDAL BOUTIQUE IS having a sale on new bride's and bridesmaid's one- and few-of-a-kind sample dresses in sizes 4–22; all velvets are half-price. For example, Bill Levkoff size-12 blue bridesmaid dress, was $186, now $93; Watters & Watters size-8 two-piece black suit, was $235, now $130; Alfred Angelo blue velvet bridesmaid dress, was $130, now $65; flower-girl dresses in girls' sizes 4–14 include Jessica McClintock black-and-red velvet, was $104, now $53; Alfred Angelo red or black velvet, was $110, now $55; Jessica McClintock ivory bridal gown, size 6, was $282, now $150; Alfred Angelo ivory bridal gown in size 8, was $340, now $170; Bridal Original ivory gown in size 10, was $300, now $150; and more. A.E., C.B., D.C., Disc., M.C., V., checks accepted; all sales final. *RK Boutique, 2294 Broadway, near 83rd St. (362-9512); Mon.–Sat. 10:30 a.m.–6:30 p.m. and Sun. 12:30–3 p.m.; while stock lasts.*

SIZING UP

WOMEN'S WEAR IN SIZES 14–24 IS ON SALE here. For example, winter and holiday merchandise includes a number of jackets: 1-button silk matka, was $245, now $139; patterned wool flannel bomber, was $250, now $119; rayon gabardine bomber, was $225, now $129; wool jersey tunic, was $110, now $69. Also, printed rayon challis and raw silk tweed big shirt, were $225 and $250 respectively, now $79 and $49; pleated-shoulder rayon chemises in paisley and other prints, were $295–$325, now $199; rayon gabardine button-front swing dress, was $295, now $159; appliquéd velour fleece-lined leisure suits, were $189–$229, now $119–$139; B. B. of Finland separates include rayon challis tunic, jacket, tops, and pants, were $173–$262, now $109–$159; and more. A.E., D.C., M.C., V. *Ashanti Larger Sizes, 872 Lexington Ave., near 65th St. (535-0740); Mon.–Wed. and Fri. and Sat. 10 a.m.–6 p.m.; and Thurs. till 8 p.m.; while stock lasts.*

LIKE MOMA USED TO MAKE

A POSTHOLIDAY SALE AT THREE MUSEUM OF Modern Art shops offers a variety of savings. For example, at the Design Store: extra-large professional cooking spatula, was $22.50, now $15.75; a large wooden salad bowl, was $35, now $16; at the Design Store and Grand Central location, Danish-design contemporary hurricane lamp, was $48, now $32; green acrylic tumblers that look like glass, were $21 for 4 and $24 for 4 jumbo-size, now $14 and $16 respectively; matching pitcher, was $23, now $15.50; cordless sensor touch-activated night-light, was $35, now $24; at the Book Store, a selection of art books at 30–50 percent off; and, at all stores, an assortment of MOMA's Christmas cards and calendars at half-price; and more. A.E., M.C., V.; no checks; all sales final. *The MoMA Book Store, 11 W. 53rd St.; and The MoMA Design Store, 44 W. 53rd St. Mon.–Wed. and Fri. and Sat. 11 a.m.–5:45 p.m.; and Thurs. till 8:45 p.m. The MoMA Store at Grand Central Terminal (708-9700); Mon.–Fri. 9 a.m.–7 p.m. and Sat. till 6 p.m.; while stock lasts.*

BATH TO THE FUTURE

LUXURIOUS, EXPENSIVE PRATESI LINENS FOR bed and bath are reduced in this January white sale, in such discontinued colors as the pale blue and peach of the Geometric Hearts pattern, were $280 for twin, $330 for queen, $380 for king, now $140, $165, and $190 respectively; Carnevale print in white on white, and Marella print in pale blue/pink, now $196 for twin, $231 for queen, $266 for king; embroidered silk queen-size sheets, now 60 percent off, were $2,270 each, now $908; matching shams, were $760, now $304 each; sheets in such patterns as Hearts, Ecological, Carnevale, Portofino, Montecarlo, now 20 percent off; most towels (except white-on-white classics and men's towels) will be 20 percent off; also, a variety of place mats, robes, pillows, down duvets, dust ruffles, duvet covers, other accessories, is now 20–30 percent off. A.E., M.C., V., checks accepted. *Pratesi, 829 Madison Ave., at 69th St. (288-2315); Mon.–Sat. 10 a.m.–6 p.m.; from 1/3, while stock lasts.*

A Complete Entertainment Guide for Seven Days Beginning

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THEATER GUIDE

COMPILED BY STEPHEN DUBNER

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—209 W. Houston St. (727-8110). #1—1/2–15: *Solovki Power* (1988). #2—Through 1/3: *Funny Face* (1957); *Breakfast at Tiffany's* (1961). 1/4–2/7: "Jean-Luc Godard Retrospective." 1/4–10: *Breathless* (1959); *Paris Vu Par . . . Godard* (1965). #3—Through 1/3: *Kiss Me Kate* (in 3-D) (1953). Through 1/10: *Akira* (1989). 1/4–10: *Muhammad Ali, the Greatest* (1964/74).

2. ESSEX—Grand St. at Essex St. (982-4455). *Three Men and a Little Lady.*

3. ANGELIKA FILM CENTER—18 W. Houston St. (995-2000). #1—*Metropolitan.* #2—*The Russia House.* #3—*Mermaids.* #4—*Come See the Paradise.* #5—*To Sleep With Anger.* #6—*Vincent & Theo.*

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. (674-2560). Bleecker Street Cinemas has closed and will reopen at a new location.

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*Kindergarten Cop.* #2—*Misery.*

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). *Hamlet.*

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*Look Who's Talking Too.* #2—*Home Alone.* #3—*The Bonfire of the Vanities.*

8. THEATRE 80—St. Marks Pl. bet. First and Second Aves. (254-7400). 1/2: *Jezebel* (1938); *The Letter* (1940). 1/3: *Fahrenheit 451* (1967); *Silent Running* (1971). 1/4–5: *Rope* (1948); *The Man Who Knew Too Much* (1956). 1/6: *The Front* (1976); *Mickey One* (1965). 1/7: *The Decameron* (1970); *The Canterbury Tales* (1971). 1/8: *The Reckless Moment* (1949); *Caught* (1949).

9. CINEMA VILLAGE (formerly The Bijou)—Third Ave. bet. 12th–13th Sts. (505-7320). 1/2–5: *Realm of the Senses; Empire of Passion* (1979). 1/6–8: *The Leopard* (1963).

10. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*The Godfather Part III.* #2—*Havana.*

11. CINEMA 12 (formerly Cinema Village)—12th St. east of Fifth Ave. (924-3363). *The Natural History of Parking Lots.*

12. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*Three Men and a Little Lady.* #2—*Reversal of Fortune.* #3—*GoodFellas.* #4—*The Rescuers Down Under; Cinema Paradiso.*

14th–41st Streets

18. LOEWS 19TH STREET EAST—Broadway at 19th St. (260-8000). #1—*Almost an Angel.* #2—*The Godfather Part III.* #3—*The Russia House.* #4—*Look Who's Talking Too.* #5—*Dances With Wolves.* #6—*The Rookie.*

19. NEW CHELSEA—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*Misery.* #2—*Kindergarten Cop.* #3—*Kindergarten Cop.* #4—*Home Alone.* #5—*Come See the Paradise.* #6—*Havana.* #7—*The Bonfire of the Vanities.* #8—*Mermaids.* #9—*The Long Walk Home.*

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*Hidden Agenda.* #2—*The Krays.* #3—*Predator 2.*

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *Three Men and a Little Lady.*

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Kindergarten Cop.*

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*Almost an Angel.* #2—*Mermaids.* #3—*The Godfather Part III.*

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *Awakenings.*

26. MURRAY HILL CINEMAS—34th St. west of 3rd Ave. (689-6548). #1—*The Bonfire of the Vanities.* #2—*The Field.* #3—*The Bonfire of the Vanities.* #4—*The Sheltering Sky.*

42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Home Alone.* #2—*Kindergarten Cop.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *The Godfather Part III.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*The Bonfire of the Vanities.* #2—*Look Who's Talking Too.* #3—*Predator 2.* #4—*GoodFellas.* #5—*Misery.* #6—*Misery.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *Three Men and a Little Lady.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Almost an Angel.* **EMBASSY 3—***Mermaids.* **EMBASSY 4—***The Rescuers Down Under; Rocky.*

37. WEST SIDE CINEMA—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—*The Rookie.* #2—*Reversal of Fortune.*

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*Home Alone.* #2—*Kindergarten Cop.* #3—*Avalon.* #4—*Postcards From the Edge.* #5—*Cinema Paradiso.* #6—*Hidden Agenda.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *The Russia House.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Edward Scissorhands.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *GoodFellas.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). *The Long Walk Home.* **CARNEGIE SCREENING ROOM—***The Long Walk Home.*

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*The Bonfire of the Vanities.* #2—*The Bonfire of the Vanities.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *Mermaids.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *The Sheltering Sky.*

47. BIOGRAPH—57th St. east of Broadway (582-4582). Through 1/14: "Irene Dunne Tribute." 1/4–5: *Penny Serenade* (1941); *Together Again* (1944). 1/6–7: *A Guy Named Joe* (1943); *Anna and the King of Siam* (1946). 1/8–9: *The White Cliffs of Dover* (1944); *Love Affair* (1939).

48. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Come See the Paradise.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Cyrano de Bergerac.*

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (688-2013). *Alice.*

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *Misery.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Kindergarten Cop.* #2—*Kindergarten Cop.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Home Alone.* **CORONET—***Awakenings.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Almost an Angel.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Green Card.* **CINEMA II—***Mr. & Mrs. Bridge.* **CINEMA THIRD AVE.—***Three Men and a Little Lady.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*The Rookie.* #2—*Look Who's Talking Too.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Havana.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*The Russia House.* #2—*The Godfather Part III.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Hamlet.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Dances With Wolves.*

65. UA EAST—First Ave. at 85th St. (249-5100). *The Godfather Part III.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Three Men and a Little Lady.* #2—*The Rookie.*

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*Kindergarten Cop.* #2—*Misery.*

61st Street and Above, West Side

79. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *Dances With Wolves.*

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *Awakenings.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*The Nasty Girl.* #2—*Freeze—Die—Come to Life.* #3—*L'Atalante.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *Havana.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Mermaids.* #2—*The Bonfire of the Vanities.* #3—*Look Who's Talking Too.* #4—*The Godfather Part III.* #5—*The Russia House.* #6—*Almost an Angel.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Kindergarten Cop.* #2—*Home Alone.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Misery.* #2—*Three Men and a Little Lady.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Kindergarten Cop.* #2—*Home Alone.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50. Through 1/4: "Betty Boop and the Fleischer Cartoon Studio." 1/2 & 1/4 at 2: *Minnie the Moocher* (1932), with Cab Calloway; *Betty Boop's Rise to Fame* (1934); *Koko's Earth Control* (1928); *Stoopnocracy* (1933), with Colonel Stoopnagle and Budd; *Bimbo's Initiation* (1931); *Ha! Ha! Ha!* (1934); *Boilesk* (1933), with the Watson Sisters; *Koko's Harem Scarem* (1929); *Swing, You Sinners* (1930); *Snow White* (1933), with Cab Calloway.

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (477-2714). $6; students and senior citizens $5; members $4. Call for times. Ongoing series: "Classics of the Independent Narrative Cinema"; "Essential Cinema." 1/2: "The Films of Kenneth Anger": *Fireworks; Puce Moment; Rabbit's Moon; Eaux d'Artifice; Inauguration of the Pleasure Dome.* 1/2 & 1/4: *Portrait of Jason* (1967), dir. Shirley Clarke. 1/2–3: *On the Bowery* (1956), dir. Lionel Rogosin. 1/3: "The Films of Kenneth Anger": *Scorpio Rising; Kustom Kar Komandos; Invocation of My Demon Brother; Lucifer Rising.* 1/3 & 1/5: *The Cool World* (1963), dir. Shirley Clarke. 1/4: "The Films of Bruce Baillie": *Mass for the Dakota Sioux; Quixote.* 1/4: *Come Back, Africa* (1960), dir. Lionel Rogosin. 1/5: "The Films of Jordan Belson": *Allures; Reentry; Phenomena; Samadhi; Cosmos;* "The Films of Bruce Baillie": *Castro Street; All My Life; Valentin de las Sierras;* "Films by Douglass Crockwell": *Glens Falls Sequence; The Long Bodies.* 1/5: *Hallelujah the Hills* (1962), dir. Adolfas Mekas; *Chafed Elbows* (1966), dir. Bob Downey Sr. 1/6: *Hallelujah the Hills; Going Home* (1971); both dir. Adolfas Mekas; *Quick Billy* (1971), dir. Bruce Baillie.

ARTISTS SPACE—223 W. Broadway (226-3970). Free. Through 1/5: "Body Language: Studies in Female Expression." Tue.–Sat., 11 a.m.–6.

COLLECTIVE FOR LIVING CINEMA—41 White St. (925-2111). $6; members free. 1/3 at 8: *Der Bomberpilot* (1970), dir. Werner Schroeter. 1/6 at 8: *I Often Think of Hawaii* (1978), dir. Elfi Mikesch.

GREENBURGH TOWN HALL—Tarrytown & Knollwood Roads in Elmsford. 1/6 at 3: *Kuma Hula: Keepers of a Culture* (1989); documentary filmmaker Robert Mugge's study of the Hawaiian Islands.

THE KITCHEN—512 W. 19th St. (255-5793). Free. Through 2/2: "New Works '90, New World '91." Tue.–Sat., 1–6: *The Uncle Vanya Show,* dir. Jonathan Demme; *Fade to Black,* dir. Tony Cokes and Don Trammel; *Butcher Vogue,* dir. Charles Atlas; *Not So Ancient Histories,* dir. Kathy High; *We,* dir. Sheely Silver; *Do Y'all Know How to Play Dixie,* dir. Lisa Guido, Susan Aiken, and Carlos Aparcio; *Toxic Detox,* dir. Joe Gibbons and Tony Oursler; *Tunic (Song for Karen SSK),* dir. Tony Oursler; *Sir Drone,* dir. Raymond Pettibon; *Vienna 'Fin de Siècle,'* dir. Juan Downey.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. Through 1/31: "Mexico: Splendors of Thirty Centuries": Tue.–Fri. at 3:30. "Short Films for Young People": Saturdays at 12:30 & 2. 1/2–5: "American Quilts."

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). $4; students $3; under 13 and senior citizens $2. "Comedians' Choice: Acts & Influences," a series featuring the work of comedians complemented by clips of their influential predecessors. Tue.–Sat. at 12:15, Tue. at 5:30. 1/2–12: Robert Klein (with clips of Phil Silvers, Sid Caesar, Lenny Bruce, Steve Allen, Jonathon Winters, Alan King, the Nairobi Trio).

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. Ongoing series: "A History of the American Cinema: The Silent Years"; "Recent Films From Germany." 1/3 at 2:30: *The Murder Man* (1934), dir. Tim Whelan, with Spencer Tracy, Virginia Bruce, James Stewart; at 3 and 6: *Lifting the Blackout: Images of North Korea* (1989), dir. Erika Anderson; at 6: *The White Tower* (1950), dir. Ted Tetzlaff, with Glenn Ford, Claude Rains, Cedric Hardwicke. 1/4 at 2: *The Birth of a Nation* (1915), dir. D. W. Griffith, with Henry Walthall, Lillian Gish, Mae Marsh; at 2:30: *Waltz in Old Havana* (1989), dir. Luis Felipe Bernaza; at 6: *Greed* (1924), dir. Erich von Stroheim; also at 6: *Supporting Roles* (1989), dir. Orlando Rojas. 1/5 at 1: *The Gold Rush* (1925), dir. Charles Chaplin, with Chaplin, Mack Swain, Georgia Hale; at 2: *Waltz in Old Havana* (see 1/4); at 4: *The Birth of a Nation* (see 1/4); at 5: *Supporting Roles* (see 1/4). 1/6 at 2: *Supporting Roles* (see 1/4); at 3: *Intolerance* (1916), dir. D. W. Griffith, with Mae Marsh, Robert Harron, Lillian Gish; at 5: *Waltz in Old Havana* (see 1/4). 1/7 at 2:30: *Greed* (see 1/4); at 6: *Intolerance* (see 1/6); at 6:30: *Force of Circumstance* (1990); director Liza Bear present. 1/8 at 2:30: "The Transformation of Cinema: 1907–15"; at 6: *Nanook of the North* (1922), dir. Robert J. Flaherty.

MUSEUM OF STATEN ISLAND—75 Stuyvesant Place (718-727-1135). $2.50; members $1. 1/6 at 1:30: Three shorts by Ed Emshwiller: *Totem* (1963); *Film With Three Dances* (1970); *Chrysalis* (1973).

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $3.50; under sixteen $2.50. Call for times unless indicated. Through 1/3: *Metropolitan* (1990), dir. Whit Stillman. 1/4–6: *Berkeley in the Sixties* (1990), dir. Mark Kitchell. 1/7 at 8: *Lust for Life* (1956), dir. Vincente Minnelli, with Kirk Douglas, Anthony Quinn. 1/8 at 8: *Killer of Sheep* (1977), dir. Charles Burnett.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. (621-0609/0619). 1/3 at noon: *Chronicle of a Summer* (1961), dir. Jean Rouch. 1/8 at noon: "Ghosts": *Spook Sport* (1939), dir. Mary Ellen Bute; *Nightangel* (1986), dir. Jacques Drouin and Bretislav Pojar; *The Open Window* (1972), dir. Richard Paterson; *The Bespoke Overcoat* (1955), dir. Jack Clayton; at 2:30: *The Cheat* (1915), dir. Cecile B. De Mille; *Broken Blossoms* (1919), dir. D. T. Griffith.

PERFORMANCE SPACE 122—150 First Ave., at 9th St. (477-5288). $6. 1/8 at 7 & 9: "Sphinxes Without Secrets: Women Performance Artists Speak Out."

PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. Through 1/10: *She's Been Away* (1990), dir. Peter Hall, with Peggy Ashcroft, Geraldine James, James Fox; *Karin's Face* (1983), dir. Ingmar Bergman. Nightly except Mon. at 7:50 & 10; add'l. matinee Sat. & Sun. at 4. Through 1/10:

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Company (1970), dir. D. A. Pennebaker, with Dean Jones, Barbara Barrie, Elaine Stritch. Nightly except Mon. at 6:30; add'l. matinee Sat. & Sun. at 2 & 3.

QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow–Corona Park, Queens (718-592-2405). Free with museum admission. 1/5–2/16: "Masters of Japanese Cinema"; Saturdays at 2. 1/5: *Tokyo Story* (1953), dir. Yasujiro Ozu, with Chishu Ryu and Chiyeko Higashiyama.

WHITNEY MUSEUM OF AMERICAN ART—945 Madison Ave. at 75th St. (570-0537/3600). Free with museum admission. Through 1/6: "To Take the Glamour Out of War: American Film Against the War in Vietnam." 1/2 at 2: *No Vietnamese Ever Called Me Nigger* (1968), dir. David Loeb Weiss; *New Left Note* (1968/82), dir. Saul Levine. 1/3 at 2: *Peace March* (1974–76), dir. Anthony Reveaux; *Hearts and Minds* (1974), dir. Peter Davis. 1/4 at 2: *America* (1969), newsreel; *In the Year of the Pig* (1969), dir. Emile de Antonio. 1/5 at 2: see 1/2 at 2. 1/6 at 2: see 1/3 at 2.

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Home Alone.* #2—*Edward Scissorhands.* #3—*Kindergarten Cop.*

151. AMERICAN QUAD—1450 East Ave. (828-3949). #1—*The Godfather Part III.* #2—*Home Alone.* #3—*Misery.* #4—*The Rescuers Down Under; The Bonfire of the Vanities.*

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*Edward Scissorhands.* #2—*Misery.* #3—*The Bonfire of the Vanities.* #4—*Home Alone.* #5—*Look Who's Talking Too.* #6—*Mermaids.* #7—*The Rookie.* #8—*Three Men and a Little Lady.* #9—*The Russia House; Kindergarten Cop.*

153. DALE—189 W. 231st St. (884-5300). #1—*The Godfather Part III.* #2—*Kindergarten Cop.*

154. FAIRMONT—(901-3006). #1—*Misery.* #2—*GoodFellas.* #3—*Almost an Angel.* Beg. 1/4: *The Godfather Part III.*

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Home Alone.* #2—*Kindergarten Cop.* #3—*The Bonfire of the Vanities.* #4—*Look Who's Talking Too.*

156. KENT—E. 167th St. nr. Grand Concourse (538-4000). *Kindergarten Cop.*

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Kindergarten Cop.* #2—*The Godfather Part III.* #3—*Edward Scissorhands.* #4—*Look Who's Talking Too.*

158. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—*Look Who's Talking Too.* #2—*Edward Scissorhands.* #3—*Kindergarten Cop.* #4—*Three Men and a Little Lady; Almost an Angel.*

159. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1—*Home Alone.* #2—*The Bonfire of the Vanities.*

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*The Godfather Part III.* #2—*The Rookie.* #3—*Three Men and a Little Lady.* #4—*Havana.* #5—*Kindergarten Cop.* #6—*The Rescuers Down Under; Misery.* #7—*The Russia House.* #8—*Edward Scissorhands.* #9—*The Bonfire of the Vanities.* #10—*Almost an Angel.* #11—*Look Who's Talking Too.* #12—*Home Alone.* #13—*Mermaids.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*The Bonfire of the Vanities.* #2—*Home Alone.* #3—*Misery.* #4—*Dances With Wolves.* #5—*The Rescuers Down Under; Home Alone.* #6—*Havana.* #7—*Almost an Angel.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*The Godfather Part III.* #2—*Dances With Wolves.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Look Who's Talking Too.* #2—*The Rescuers Down Under; Home Alone.* #3—*Kindergarten Cop.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*The Bonfire of the Vanities.* #2—*Havana.* #3—*Home Alone.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Kindergarten Cop.* #2—*Home Alone.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—*The Bonfire of the Vanities.* #2—*Almost an Angel.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Kindergarten Cop.* #2—*Look Who's Talking Too.* #3—*Edward Scissorhands.* #4—*The Godfather Part III.* #5—*The Russia House.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Kindergarten Cop.* #2—*Almost an Angel.* #3—*Edward Scissorhands.* #4—*The Rescuers Down Under; The Rookie.*

212. KENT—1170 Coney Island Ave. (338-3371). #1—*Edward Scissorhands.* #2—*Kindergarten Cop.* #3—*The Bonfire of the Vanities.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Edward Scissorhands.* #2—*The Russia House.* #3—*The Bonfire of the Vanities.* #4—*Kindergarten Cop.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Mermaids.* #2—*Three Men and a Little Lady.* #3—*The Godfather Part III.* #4—*Home Alone.* #5—*Misery.*

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*The Godfather Part III.* #2—*Three Men and a Little Lady.*

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*The Godfather Part III.* #2—*Three Men and a Little Lady.* #3—*Almost an Angel.*

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Kindergarten Cop.* #2—*Home Alone.* #3—*The Bonfire of the Vanities.* #4—*Misery; Look Who's Talking Too.*

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*The Godfather Part III.* #2—*Kindergarten Cop.* #3—*Look Who's Talking Too.* #4—*The Rescuers Down Under; Kindergarten Cop.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Almost an Angel.* #2—*Home Alone.* #3—*The Godfather Part III.* #4—*Kindergarten Cop.* #5—*The Bonfire of the Vanities.* #6—*Look Who's Talking Too.* #7—*Edward Scissorhands.* #8—*Misery.* #9—*The Rookie.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Kindergarten Cop.* #2—*The Godfather Part III.* #3—*Edward Scissorhands.* #4—*Home Alone.* #5—*The Rescuers Down Under; Three Men and a Little Lady.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Home Alone.* #2—*Look Who's Talking Too.* #3—*The Godfather Part III.* #4—*Kindergarten Cop.* #5—*Misery.* #6—*Almost an Angel.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Three Men and a Little Lady.* #2—*The Bonfire of the Vanities.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*The Godfather Part III.* #2—*Almost an Angel.* #3—*Havana.* #4—*Dances With Wolves.*

303. CORONA—PLAZA—(639-7722). #1—*Rocky V; Back to the Future III.* #2—*Death Warrant; Havana.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*The Godfather Part III.* #2—*Kindergarten Cop.* #3—*Edward Scissorhands.* #4—*Home Alone.* #5—*Look Who's Talking Too.* #6—*Dances With Wolves.* #7—*The Rookie.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*The Godfather Part III.* #2—*Almost an Angel.* #3—*Three Men and a Little Lady.* #4—*The Russia House.*

306. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—*Three Men and a Little Lady.* #2—*The Bonfire of the Vanities.* #3—*Look Who's Talking Too.* #4—*The Godfather Part III.*

307. FLUSHING—UA QUARTET—(359-6777). #1—*Home Alone.* #2—*Kindergarten Cop.* #3—*Look Who's Talking Too.* #4—*Edward Scissorhands.*

308. FLUSHING—UTOPIA—(454-2323). #1—*Three Men and a Little Lady.* #2—*The Russia House.*

309. FOREST HILLS—CINEMART—(261-2244). #1—*Reversal of Fortune.* #2—*The Rescuers Down Under; Ghost.*

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Edward Scissorhands.* #2—*Misery.* #3—*Home Alone.*

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Mermaids.* #2—*Havana.*

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *Dances With Wolves.*

313. FOREST HILLS—MIDWAY—(261-8572). #1—*Kindergarten Cop.* #2—*Look Who's Talking Too.* #3—*The Bonfire of the Vanities.* #4—*The Rookie.*

314. FRESH MEADOWS—CINEMA 5—(357-8976). #1—*Mermaids.* #2—*Look Who's Talking Too.* #3—*Misery.* #4—*The Rescuers Down Under; The Rookie.* #5—*Almost an Angel.*

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Dances With Wolves.* #2—*The Russia House.* #3—*Havana.* #4—*Kindergarten Cop.* #5—*Edward Scissorhands.* #6—*The Godfather Part III.* #7—*Home Alone.*

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Home Alone.* #2—*Kindergarten Cop.*

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Edward Scissorhands.* #2—*The Rookie.* #3—*The Godfather Part III.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*The Godfather Part III.* #2—*Home Alone.* #3—*The Russia House.*

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*Kindergarten Cop.* #2—*Look Who's Talking Too.* #3—*Edward Scissorhands.* #4—*The Bonfire of the Vanities.* #5—*Almost an Angel.* #6—*Mermaids.* #7—*Misery.*

320. REGO PARK—DRAKE—(457-4002). *Rocky V; GoodFellas.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Home Alone.* #2—*The Bonfire of the Vanities.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*The Rescuers Down Under.* #2—*Havana; Three Men and a Little Lady.*

401. NEW DORP—HYLAN—(351-6601). #1—*Kindergarten Cop.* #2—*Home Alone.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*The Godfather Part III.* #2—*Almost an Angel.* #3—*Look Who's Talking Too.* #4—*Home Alone.* #5—*Edward Scissorhands.* #6—*Kindergarten Cop.* #7—*The Bonfire of the Vanities.* #8—*The Russia House.* #9—*Dances With Wolves.* #10—*Misery.*

LONG ISLAND

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Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Edward Scissorhands.* #2—*Mermaids.*

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MOVIES

501. BELLMORE—MOVIES—(783-7200). *Three Men and a Little Lady.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Kindergarten Cop.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Havana.* #2—*Misery.* #3—*The Rookie.* #4—*Home Alone.* #5—*Kindergarten Cop.* #6—*Edward Scissorhands; The Bonfire of the Vanities.*

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*Havana.* #2—*Edward Scissorhands.* #3—*The Godfather Part III.* #4—*Three Men and a Little Lady; The Rescuers Down Under.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*The Godfather Part III.* #2—*Home Alone.* #3—*Misery.* #4—*The Bonfire of the Vanities.* #5—*Three Men and a Little Lady; The Rookie.* #6—*Dances With Wolves.* #7—*Almost an Angel.* #8—*Look Who's Talking Too.*

506. GLEN COVE—GLEN COVE—(671-6668). #1—*Havana.* #2—*The Godfather Part III.* #3—*Look Who's Talking Too.* #4—*Havana.* #5—*Kindergarten Cop.* #6—*Mermaids.*

507. GREAT NECK—SQUIRE—(966-2020). #1—*The Bonfire of the Vanities.* #2—*Home Alone.* #3—*Kindergarten Cop.*

508. HEWLETT—HEWLETT—(791-6768). *The Rescuers Down Under; GoodFellas.*

509. HICKSVILLE—HICKSVILLE—(931-0749). #1—*Kindergarten Cop.* #2—*Home Alone.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Havana.* #2—*Rocky V; The Rookie.* #3—*Almost an Angel.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*GoodFellas.* #2—*The Rescuers Down Under; Ghost.*

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*The Russia House.* #2—*The Godfather Part III.* #3—*Three Men and a Little Lady.* #4—*Almost an Angel.* #5—*Dances With Wolves.* #6—*Look Who's Talking Too.*

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*Three Men and a Little Lady.* #2—*Home Alone.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Look Who's Talking Too.* #2—*Home Alone.* #3—*Edward Scissorhands.* #4—*Dances With Wolves.* #5—*Mermaids.* #6—Through 1/3: *Mermaids.* Beg. 1/4: *Hidden Agenda.*

515. MALVERNE—TWIN—(599-6966). #1—*GoodFellas.* #2—*Rocky V; The Rescuers Down Under.*

516. MANHASSET—MANHASSET—(627-7887). #1—*The Godfather Part III.* #2—*Look Who's Talking Too.* #3—*Edward Scissorhands.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Misery.* #2—*Kindergarten Cop.* #3—*The Bonfire of the Vanities.* #4—*Home Alone.* #5—*Edward Scissorhands.* #6—*The Godfather Part III.* #7—*Look Who's Talking Too.* #8—Through 1/3: *Almost an Angel.* Beg. 1/4: *Hidden Agenda.* #9—*Dances With Wolves; The Rescuers Down Under.*

519. MERRICK—MERRICK TWIN—(546-1270). #1—*Kindergarten Cop.* #2—*Home Alone.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*The Bonfire of the Vanities.* #2—*The Rescuers Down Under; Three Men and a Little Lady.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*The Rescuers Down Under; The Rookie.* #2—*GoodFellas; Almost an Angel.*

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Almost an Angel; Metropolitan.* #2—*Havana.* #3—*The Rookie.* #4—*The Nutcracker Prince.* #5—*GoodFellas; The Rescuers Down Under.* #6—*Avalon.* #7—*Mermaids; Home Alone.*

523. SOUNDVIEW CINEMAS—(944-3900). #1—*Kindergarten Cop.* #2—*Dances With Wolves.* #3—*Misery.* #4—*Three Men and a Little Lady.* #5—*The Bonfire of the Vanities.* #6—*The Russia House.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*The Godfather Part III.* #2—*The Godfather Part III.* #3—*Kindergarten Cop.* #4—*The Russia House.* #5—*Three Men and a Little Lady.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Misery.* #2—*The Bonfire of the Vanities.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Dances With Wolves.* #2—*Misery.*

527. SYOSSET—SYOSSET—(921-5810). #1—*Look Who's Talking Too.* #2—*The Bonfire of the Vanities.* #3—*Edward Scissorhands.*

528. SYOSSET—UA CINEMA 150—(364-0700). *The Godfather Part III.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Misery.* #2—*The Godfather Part III.* #3—*The Rescuers Down Under.* #4—*Edward Scissorhands.* #5—*The Godfather Part III.* #6—*Look Who's Talking Too.* #7—*Kindergarten Cop.* #8—*Home Alone.* #9—*Three Men and a Little Lady.* #10—*The Bonfire of the Vanities.* #11—*Predator 2.* #12—*The Rookie.* #13—*Mermaids.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*The Godfather Part III.* #2—*Kindergarten Cop*. #3—*The Bonfire of the Vanities.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Almost an Angel.* #2—*Dances With Wolves.* #3—*The Russia House.* #4—*Ghost.* #5—*Havana.* #6—*Rocky V.*

534. WESTBURY—WESTBURY—(333-1911). #1—*The Godfather Part III.* #2—*Cyrano de Bergerac.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Home Alone.* #2—*Edward Scissorhands.* #3—*Look Who's Talking Too.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*The Godfather Part III.* #2—*The Rescuers Down Under.* #3—*Three Men and a Little Lady.* #4—*Havana; The Russia House.*

602. BAY SHORE—CINEMA—(665-1722). *Kindergarten Cop.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*The Bonfire of the Vanities.* #2—*Almost an Angel.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Misery.* #2—*Almost an Angel.* #3—*Mermaids.* #4—*The Bonfire of the Vanities.* #5—*Havana; Three Men and a Little Lady.* #6—*Home Alone.* #7—*The Godfather Part III.* #8—*The Rescuers Down Under; Dances With Wolves.* #9—*Kindergarten Cop.* #10—*The Rookie.* #11—*Edward Scissorhands; The Russia House.* #12—*Look Who's Talking Too.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Almost an Angel.* #2—*The Rookie; Three Men and a Little Lady.* #3—*The Rescuers Down Under; Havana.* #4—*Look Who's Talking Too.* #5—*The Russia House.* #6—*Mermaids.* #7—*Kindergarten Cop.* #8—*The Godfather Part III.* #9—*Edward Scissorhands.* #10—*Dances With Wolves.* #11—*Misery.* #12—*The Bonfire of the Vanities; Home Alone.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Home Alone.* #2—*Edward Scissorhands.* #3—*Look Who's Talking Too.* #4—*Kindergarten Cop.* #5—*The Bonfire of the Vanities.* #6—*The Godfather Part III.* #7—*Misery.* #8—*Dances With Wolves.* #9—Through 1/3: *Almost an Angel*. Beg. 1/4: *Hidden Agenda.* #10—*The Russia House.*

611. CORAM—PINE—(698-6442). #1—*Kindergarten Cop.* #2—*Three Men and a Little Lady.* #3—*Home Alone.* #4—*The Rescuers Down Under; Havana.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Home Alone.* #2—*The Bonfire of the Vanities.* #3—*Look Who's Talking Too.* #4—*Kindergarten Cop.* #5—*Home Alone.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Three Men and a Little Lady.* #2—*The Bonfire of the Vanities.*

615. GREENPORT—GREENPORT—(477-0500). Closed for the season.

616. HUNTINGTON—SHORE—(421-5200). #1—*The Russia House.* #2—*Kindergarten Cop.* #3—*Dances With Wolves.* #4—*Misery.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *The Godfather Part III.*

618. ISLIP—ISLIP—(581-5200). #1—*The Godfather Part III.* #2—*Edward Scissorhands.* #3—*Havana.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*Three Men and a Little Lady.* #2—*The Bonfire of the Vanities.* #3—*Havana.* #4—*Edward Scissorhands.*

620. LINDENHURST—LINDENHURST—(888-5400). Through 1/3: *Ghost.* Beg. 1/4: *Avalon.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Look Who's Talking Too.* #2—*Home Alone.* #3—*Almost an Angel.* #4—*Kindergarten Cop.* #5—*Mermaids.* #6—*Misery.* #7—*The Russia House.* #8—*The Rescuers Down Under; The Rookie.*

623. NORTHPORT—NORTHPORT—(261-8600). *Ghost.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Misery.* #2—Through 1/3: *The Rookie.* Beg. 1/4: *Hidden Agenda.* #3—*Havana; The Rescuers Down Under.* #4—*Kindergarten Cop.* #5—*Look Who's Talking Too.* #6—*Home Alone.* #7—*The Bonfire of the Vanities.* #8—*Dances With Wolves.* #9—*Almost an Angel.* #10—*Mermaids.* #11—*Edward Scissorhands.* #12—*The Russia House.* #13—*The Godfather Part III.*

627. PORT JEFFERSON—MINI EAST—(928-6555). *Three Men and a Little Lady; The Rescuers Down Under.* **WEST**—*The Bonfire of the Vanities; Misery.*

630. SAG HARBOR—SAG HARBOR—(725-0010). *Jesus of Montreal.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Kindergarten Cop.* #2—*The Rescuers Down Under; GoodFellas.* #3—*Almost an Angel.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *Kindergarten Cop.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Misery.* #2—Through 1/3: *Havana; Dances With Wolves*. Beg. 1/4: *Hidden Agenda.* #3—*Edward Scissorhands.* #4—*Almost an Angel.* #5—*The Russia House.*

635. STONY BROOK—LOEWS—(751-2300). #1—*The Godfather Part III.* #2—*The Russia House.* #3—*Look Who's Talking Too.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Misery; Three Men and a Little Lady.* #2—*Dances With Wolves; The Rescuers Down Under.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*The Godfather Part III.* #2—*The Bonfire of the Vanities.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *Kindergarten Cop.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*The Bonfire of the Vanities.* #2—*The Rescuers Down Under; Havana.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Almost an Angel.* #2—*Havana.* #3—*Dances With Wolves.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Misery.* #2—*Three Men and a Little Lady.*

704. HARRISON—CINEMA—(835-5952). *Edward Scissorhands.*

705. HARTSDALE—CINEMA—(428-2200). #1—*The Godfather Part III.* #2—*The Bonfire of the Vanities.* #3—*Kindergarten Cop.* #4—*Dances With Wolves.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*The Godfather Part III.* #2—*Home Alone.* #3—*Edward Scissorhands.* #4—*Dances With*

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Wolves. #5—*Mermaids.* #6—*Misery.* #7—*The Russia House.* #8—*Kindergarten Cop.* #9—*The Bonfire of the Vanities.* #10—*Look Who's Talking Too.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *The Godfather Part III.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Misery.* #2—*Home Alone.* #3—*Kindergarten Cop.* #4—*The Bonfire of the Vanities.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*The Godfather Part III.* #2—*Look Who's Talking Too.* #3—*Kindergarten Cop.* #4—*Home Alone.* #5—*Three Men and a Little Lady.*

712. NEW ROCHELLE—TOWN—(632-9700). #1—*Look Who's Talking Too.* #2—*Edward Scissorhands.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Look Who's Talking Too.* #2—*Edward Scissorhands.* #3—*Mermaids.* #4—*The Rescuers Down Under; The Rookie.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Home Alone.* #2—*Three Men and a Little Lady.* #3—*The Godfather Part III.* #4—*Almost an Angel.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Kindergarten Cop.*

718. RYE—RYE RIDGE—(939-8177). #1—*Dances With Wolves.* #2—*Havana.*

719. SCARSDALE—FINE ARTS—(723-6699). *Cyrano de Bergerac.*

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*Edward Scissorhands.* #2—*Look Who's Talking Too.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*The Russia House.* #2—*Home Alone.* #3—*Mermaids.* #4—*Three Men and a Little Lady.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Look Who's Talking Too.* #2—*Edward Scissorhands.* #3—*The Rookie.* #4—*The Bonfire of the Vanities.* #5—*Misery.* #6—*Kindergarten Cop.* #7—*The Godfather III.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*The Russia House.* #2—*The Rookie.* #3—*Look Who's Talking Too.* #4—*Edward Scissorhands.* #5—*Misery.* #6—*Havana.* #7—*Kindergarten Cop; The Bonfire of the Vanities.*

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*Mermaids.* #2—*Dances With Wolves.* #3—*Three Men and a Little Lady.* #4—*The Rescuers Down Under.* #5—*Kindergarten Cop.*

755. NEW CITY—TOWN—(634-5100). #1—*The Godfather Part III; Kindergarten Cop.* #2—*Three Men and a Little Lady; The Rescuers Down Under.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Home Alone.* #2—*The Bonfire of the Vanities.*

757. NYACK—CINEMA EAST—(358-6631). *The Rescuers Down Under; Misery.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Home Alone.* #2—*Three Men and a Little Lady.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Edward Scissorhands.*

764. LAFAYETTE—(357-6030). *The Bonfire of the Vanities.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*Dances With Wolves.* #2—*Kindergarten Cop.*

801. DANBURY CINE—(743-2200). #1—*Home Alone.* #2—*The Bonfire of the Vanities.* #3—*Edward Scissorhands.*

802. DANBURY—CINEMA—(748-2923). #1—*The Godfather Part III.* #2—*Misery; Three Men and a Little Lady.*

803. DANBURY—PALACE—(748-7496). #1—*Almost an Angel.* #2—*The Rescuers Down Under; Mermaids.* #3—*Look Who's Talking Too.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Misery.* #2—*Almost an Angel.*

807. GREENWICH—CINEMA—(869-6030). #1—*Kindergarten Cop.* #2—*Dances With Wolves.*

808. GREENWICH—PLAZA—(869-4030). #1—*The Bonfire of the Vanities.* #2—*Home Alone.* #3—*The Russia House.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Kindergarten Cop.* #2—*The Godfather Part III.*

810. NORWALK—CINEMA—(838-4504). #1—*Look Who's Talking Too.* #2—*Edward Scissorhands.*

813. SOUTH NORWALK—SONO—(866-9202). Through 1/3: *Monsieur Hire.* 1/1–7: *The Krays.* 1/4–7: *Jesus of Montreal.*

814. SPRINGDALE—STATE—(325-0250). *Ghost; Days of Thunder.*

815. STAMFORD—AVON—(324-9205). #1—*Edward Scissorhands.* #2—*The Rookie; Three Men and a Little Lady.*

816. STAMFORD—CINEMA—(324-3100). #1—*Almost an Angel.* #2—*Look Who's Talking Too.* #3—*The Rescuers Down Under; Misery.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*The Godfather Part III.* #2—*Mermaids.*

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*The Bonfire of the Vanities.* #2—*The Godfather Part III.* #3—*Home Alone.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Havana.* #2—*Dances With Wolves.* #3—*The Godfather Part III.* #4—*The Bonfire of the Vanities.*

821. WESTPORT—POST—(227-0500). *Home Alone.*

822. WILTON—CINEMA—(762-5678). *Three Men and a Little Lady.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*The Godfather Part III.* #2—*Home Alone.* #3—*Look Who's Talking Too; Three Men and a Little Lady.* #4—*Kindergarten Cop; Edward Scissorhands.* #5—*The Bonfire of the Vanities.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*The Godfather Part III.* #2—*The Russia House.* #3—*Misery.* #4—*Kindergarten Cop.* #5—*Home Alone.* #6—*Look Who's Talking Too.* #7—*Three Men and a Little Lady.* #8—*The Bonfire of the Vanities.* #9—*Mermaids.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Look Who's Talking Too.* #2—*The Russia House.* #3—*Misery.* #4—*The Bonfire of the Vanities.* #5—*Three Men and a Little Lady.* #6—*Mermaids.* #7—*Havana.* #8—*Almost an Angel.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Edward Scissorhands.* #2—*Kindergarten Cop.* #3—*Home Alone.* #4—*The Rescuers Down Under; The Rookie.* #5—*Dances With Wolves.* #6—*The Godfather Part III.*

906. WEST NEW YORK—MAYFAIR—(865-2010). *White Palace; Misery.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Look Who's Talking Too.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Edward Scissorhands.* #2—*The Godfather Part III.*

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*The Godfather Part III.* #2—*The Bonfire of the Vanities.* #3—*Almost an Angel.* #4—*Dances With Wolves.* #5—*Home Alone.*

913. IRVINGTON—CASTLE—(372-9324). #1—*To Sleep With Anger; Graveyard Shift.* #2—*Marked for Death; Home Alone.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Dances With Wolves.* #2—*Havana.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*The Russia House.* #2—*Kindergarten Cop.* #3—*Three Men and a Little Lady.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Home Alone.* #2—*Almost an Angel; The Rescuers Down Under.* #3—*Mermaids; Rocky V.*

919. NUTLEY—FRANKLIN—(667-1777). #1—*The Godfather Part III.* #2—*Three Men and a Little Lady.* #3—*Mermaids; The Rescuers Down Under.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Look Who's Talking Too.* #2—*Edward Scissorhands.* #3—*Misery.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Kindergarten Cop.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Kindergarten Cop.* #2—*The Russia House.*

932. ELIZABETH—ELMORA—(352-3483). *Almost an Angel.*

933. LINDEN—QUAD—(925-9787). #1—*Three Men and a Little Lady; Look Who's Talking Too.* #2—*Mermaids.* #3—*Home Alone; The Rescuers Down Under.* #4—*Kindergarten Cop.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Cyrano de Bergerac.*

936. UNION—UNION—(686-4373). #1—*The Godfather Part III.* #2—*Misery.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Misery.* #2—*Look Who's Talking Too.* #3—*Edward Scissorhands.*

938. WESTFIELD—TWIN—(654-4720). #1—*Dances With Wolves.* #2—*The Bonfire of the Vanities.*

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*The Rescuers Down Under; Edward Scissorhands.* #2—*Misery.* #3—*Home Alone.* #4—*Look Who's Talking Too.* #5—*Kindergarten Cop.*

951. CLOSTER—CLOSTER—(768-8800). *The Godfather Part III.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Kindergarten Cop.* #2—*Almost an Angel.* #3—*The Godfather Part III.* #4—*Look Who's Talking Too.*

953. EMERSON—QUAD—(261-1000). #1—*Mermaids.* #2—*The Godfather Part III.* #3—*Dances With Wolves.* #4—*The Rookie.*

956. FORT LEE—LINWOOD—(944-6900). #1—*The Bonfire of the Vanities.* #2—*Home Alone.*

958. OAKLAND—TWIN—(337-4478). #1—*The Bonfire of the Vanities.* #2—*Look Who's Talking Too.*

959. PARAMUS—CINEMA 35—(845-5070). *Ghost.*

960. PARAMUS—BERGEN MALL—(845-4449). *The Rescuers Down Under; Three Men and a Little Lady.*

961. PARAMUS—ROUTE 4—(487-7909). #1—*Home Alone.* #2—*Dances With Wolves.* #3—*The Godfather Part III.* #4—*The Godfather Part III.* #5—*Misery.* #6—*Havana.* #7—*Kindergarten Cop.* #8—*The Bonfire of the Vanities.* #9—*The Russia House.* #10—*Edward Scissorhands.*

962. PARAMUS—ROUTE 17—(843-3830). #1—*Mermaids.* #2—*Three Men and a Little Lady.* #3—*Look Who's Talking Too.*

963. RAMSEY—CINEMA—(825-2090). *Edward Scissorhands.*

964. RAMSEY—LOEWS INTERSTATE—(327-0158). #1—*Three Men and a Little Lady.* #2—*Kindergarten Cop.*

965. RIDGEFIELD—PARK 10—(440-6661). #1—*The Godfather Part III.* #2—*The Russia House.* #3—*Look Who's Talking Too.* #4—*Home Alone.* #5—*Kindergarten Cop.* #6—*Three Men and a Little Lady; The Rookie.* #7—*Almost an Angel.* #8—*Misery.* #9—*The Bonfire of the Vanities.* #10—*Dances With Wolves.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). *Reversal of Fortune; The Rescuers Down Under.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Misery.* #2—*Almost an Angel.* #3—*Home Alone.* #4—*The Godfather Part III.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*Home Alone; The Rescuers Down Under.* #2—*Misery; Three Men and a Little Lady.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*The Rookie.* #2—*The Rescuers Down Under.* #3—*Mermaids; Three Men and a Little Lady.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*The Bonfire of the Vanities.* #2—*Mermaids.* #3—*The Russia House.* #4—*Three Men and a Little Lady.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*Three Men and a Little Lady.* #2—*Kindergarten Cop.* #3—*The Rescuers Down Under; Havana.*

972. WESTWOOD—PASCACK—(664-3200). #1—*Home Alone.* #2—*Look Who's Talking Too.* #3—*Misery.* #4—*The Bonfire of the Vanities.*

BRIEF MOVIE REVIEWS

COMPILED BY STEPHEN DUBNER

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York's* critic.**

ALICE—(1 hr. 46 min.; 1990) Woody Allen's twentieth film, a comedy starring Mia Farrow as a wife trying to figure out what really matters in life. With Joe Mantegna, Alec Baldwin, Blythe Danner, William Hurt, Bernadette Peters, Cybill Shepherd. PG-13. **50**

ALMOST AN ANGEL—(1 hr. 36 min.; 1990) Paul Hogan plays a professional thief who lands in the hospital, where he becomes convinced he has died and become an angel. With Linda Kozlowski. Written by Hogan, directed by John Cornell. PG. **18, 24, 36, 54, 85, 154, 158, 160, 200, 209, 211, 216, 219, 300, 302, 305, 314, 319, 406, 505, 510, 512, 517, 521, 522, 533, 603, 606, 608, 610, 621, 625, 631, 634, 702, 715, 803, 805, 816, 904, 912, 918, 932, 952, 965, 967**

★ **L'ATALANTE**—(1 hr. 29 min.; 1934) In French, Eng. subtitles. Jean Vigo's famous film, in which a young bride (Dita Parlo), confined to a Seine river barge, runs away from her headstrong husband, the captain (Jean Dasté), and a barnacled old first mate (Michel Simon) brings her back, is one of the authentic lyric masterpieces of the screen—spontaneous, rough, wounding, a film entirely unpredictable. With ten minutes of lost footage restored, it's a fuller, less abrupt movie than before, though still startling and surprisingly tough, an unsettling mixture of beauty and emotional violence. (10/29/90) **81**

AVALON—(2 hrs. 7 min.; 1990) The third movie in Barry Levinson's Baltimore series begins beautifully. After the first world war, Levinson's Russian grandfather, Sam Krichinsky (Armin Mueller-Stahl), arrives in America to join his four brothers, and Levinson gives us a fantasy of light—by some miracle, Sam arrives on July 4, and everything is gleaming. *Avalon* is great through the first large family party, in which the old jokes and quarrels and complaints—all the ritual noises of family gatherings—attain an almost symphonic richness. But then, like a balloon that has soared too high and lost its air, *Avalon* crumples. Levinson's joke about families' repeating themselves is made so many times that one begins to think that Levinson's imagination, and not the family, can't think of anything new to say. Though the word "Jew" is hardly mentioned in this saga of Jewish immigration and assimilation, such actors as Aidan Quinn, Elizabeth Perkins, and Joan Plowright speak in Eastern European accents. Their dialogue, however, needs more savor and humor. In fact, none of the characters is large enough. *Avalon* is an affectionate work, but it lacks vitality; Levinson's view of his ancestors is claustrophobic and sexless. With Lou Jacobi. (10/15/90) PG. **38, 522, 620**

★ **AWAKENINGS**—(2 hrs. 1 min.; 1990) A mix of strength and weakness, intellectual boldness and commercial calculation. In a Bronx hospital in 1969, a personally timid but intellectually fearless doctor (Robin Williams) attempts to revive a group of apparently catatonic men and women, victims of a post-encephalitic neurological disorder. Penny Marshall, the director, plays the therapeutic sessions for comedy, a daring move that feels right; much of the material is bizarrely funny. Seemingly immobile patients will jerk to life when exposed to the right stimulus—music, in some cases, or a nurse playing the first card in a gin-rummy game. The "miracle drug" L-dopa brings them all to life, including Leonard Lowe (Robert De Niro), who has been ill since boyhood, a gnarled, angry man fussed over by his ancient mother (Ruth Nelson). Leonard begins walking and talking; he conducts a genteel courtship of a beautiful woman (Penelope Ann Miller) who visits her father in the hospital. The others stir, shake, and spring to life. Some of this happens too quickly and without the many half-steps, the strangeness of rising from a twenty-year sleep. Then the drug begins to fail, and the patients regress. De Niro is impressive: He conveys Leonard's lucidity throughout his increasing physical disarray. The material is ineluctably tragic, and so the upbeat ending—the doctor finds his humanity—seems a distraction from the tragedy. Steven Zaillian adapted Oliver Sacks's remarkable 1973 book. (12/17/90) PG-13. **25, 53, 80**

THE BONFIRE OF THE VANITIES—(2 hrs. 5 min.; 1990) Reviewed in this issue. R. **7, 19, 26, 26, 33, 44, 44, 85, 151, 152, 155, 159, 160, 200, 206, 209, 212, 213, 217, 219, 301, 306, 313, 319, 322, 406, 503, 505, 507, 517, 520, 523, 524, 527, 530, 532, 603, 606, 608, 610, 612, 613, 619, 625, 627, 638, 700, 705, 706, 708, 723, 724, 756, 764, 801, 808, 819, 820, 900, 902, 904, 912, 938, 956, 958, 961, 965, 970, 972**

CINEMA PARADISO—(2 hrs. 3 min.; 1990) In Italian, Eng. subtitles. Giuseppe Tornatore's soft-grained reminiscence of growing up at the movies in a small Sicilian town. According to Tornatore, the abandoned people of Sicily need movies the way crops need rain. He shows us almost nothing of the townspeople's lives, but we see them constantly at the theater, loving everything without reservation—they laugh and weep together, and the theater is not only the place of entertainment, it's the mirror of cultural change. Tornatore's story is in the form of a parable about art and life. The hero, Salvatore, a young fatherless boy, attaches himself to the theater's projectionist, Alfredo (Philippe Noiret). For the boy, the cinema is experience, and he wants to emulate Alfredo. But Alfredo, embittered, feels cut off from experience, and, in a selfless act, persuades the boy to leave. The movie's grand scheme is hollow: Tornatore doesn't have a lot on his mind, though he acts as if he did. Much of the direction is buffoonish, though there are moments. (2/5/90) **12, 38**

COME SEE THE PARADISE—(2 hrs. 12 min.; 1990) Alan Parker's movie tells the story of a New York union organizer (Dennis Quaid) who moves to California near the onset of World War II and falls in love with a beautiful young Japanese-American. With Tamlyn Tomita. R. **3, 19, 48**

CYRANO DE BERGERAC—(2 hrs. 18 min.; 1990) In French, Eng. subtitles. Edmond Rostand's play is a flamboyant and heartfelt piece of kitsch, which, in the hands of an actor with a genius for pathos (like Derek Jacobi), can be a moving experience. But the makers of the new French *Cyrano* don't seem to know that the play is ersatz art. They mount it and play it as if it were tragic stuff, a national epic—something by Corneille or Victor Hugo at least. Tremendous realism, tremendous emotion, crowds, torches, battles, smoke, falling bodies . . . my God, it's overblown. The size of the production is out of all proportion to the fragile theatrical conceits at the heart of the play. And Gérard Depardieu, as Cyrano, is so large and violent, a rushing torrent of a man, that there remains little reason for Cyrano not to have the erotic triumphs he longs for. His oversize nose couldn't have slowed him down; a woman would have to be mad to want mousy little Christian (Vincent Perez) rather than him. With Anne Brochet. Directed by Jean-Paul Rappeneau. (11/19/90) PG. **49, 534, 719, 935**

★ **DANCES WITH WOLVES**—(3 hrs. 10 min.; 1990) Kevin Costner's directorial debut is a three-hour epic Western, and not at all bad, either. Lieutenant Dunbar (Costner), a Civil War hero on the Union side, takes a post deep in Sioux country. He approaches a tribe living nearby, gains their trust, learns their ways, and becomes one of them. Eventually, he fights at their side against their enemies and in return is treated as a traitor by the Army, whose soldiers, a low, scruffy bunch, are hell-bent on annihilating the savages. The movie is not deeply imagined; it's overdeliberate and more pictorial than dramatic (Costner works the horizon like a man who has just discovered silhouettes and sunsets). But even if Costner's camera technique is occasionally laughable, this is also an enjoyable, stirring, and extremely honorable movie. The doomed Sioux are heroic—dignified and fierce and strange—but not stiff-jointed or incomprehensible. They actually seem like people. And Costner's deliberateness pays off. He captures the hush that falls on the Western landscape, the strangeness of the new terrain. This is a movie about land—*turf*, finally, which is what the Indians had and the whites wanted. With Mary McDonnell. (11/19/90) PG-13. **18, 64, 80, 200, 203, 302, 304, 312, 315, 406, 505, 512, 514, 517, 523, 526, 533, 606, 608, 610, 616, 625, 634, 636, 702, 705, 706, 718, 753, 800, 807, 820, 905, 912, 916, 938, 953, 961, 965**

EDWARD SCISSORHANDS—(1 hr. 40 min.; 1990) Tim Burton doesn't have much of a story going for him in his new movie, and he tries to get by mainly on color and design. In a fifties suburban community (all solid yellows and blues and wall-to-wall banality), a woman pure in heart (Dianne Wiest) brings into her house a sad and lonely creature created by a mad scientist—a boy, Edward (Johnny Depp), complete except for his hands. At the end of each of his arms hangs a mess of blades and shears of different sizes. Slender, purple-pale, with his cheeks sucked in, Edward makes quick, darting attacks on the suburban hedges, creating fantastic sculptures. He also becomes an expert haircutter. Edward, as they say, can do anything with his scissors. The movie is what we don't need, a tale of pure innocence crossed with a self-glorifying fable of an artist. The boy is first lionized, then lusted after, then rejected by the bored local ladies. Burton's "innocence" draws on a good deal of misogyny (he turns the talented Kathy Baker into a lustful vulgarian). Winona Ryder, as Wiest's daughter, is all soulful eyes, but there's nothing to her. Visually pleasing but almost completely empty. With Vincent Price, Alan Arkin, and Anthony Michael Hall. (12/10/90) PG-13. **41, 150, 152, 157, 158, 160, 210, 211, 212, 213, 219, 222, 304, 307, 310, 315, 317, 319, 406, 500, 503, 504, 514, 516, 517, 527, 530, 600, 606, 608, 610, 618, 619, 625, 634, 704, 706, 712, 714, 721, 723, 724, 760, 801, 810, 815, 900, 905, 911, 920, 937, 950, 961, 963**

THE FIELD—(1 hr. 50 min.; 1990) Adapted from John B. Keene's play, writer/director Jim (*My Left Foot*) Sheridan's movie features the screen return of Richard Harris as a small-town Irish patriarch fighting for his very land. With Brenda Fricker, John Hurt, Tom Berenger. PG-13. **26**

FREEZE—DIE—COME TO LIFE—(1 hr. 45 min.; 1990) First-time Russian director Vitaly Kanevski's film—which won the Camera d'Or at Cannes this year—is about two young friends growing up during World War II in a mining town whose inhabitants are nearly as trapped as the war prisoners in the nearby labor camp. **81**

★ **GHOST**—(2 hrs. 7 min.; 1990) Patrick Swayze, a young investment banker, is murdered on the street by an anonymous assailant and hangs around as a ghost to warn his girlfriend, Demi Moore, that she's in danger, too. The movie is a combined thriller and ghost story—Swayze realizes that his death was planned and tries to stop the murderer—and it's much better than it should be, given its hokey subject. The director, spoofmeister Jerry Zucker, working for once without his brother David and Jim Abrahams (together, they made *Airplane!* and *Ruthless People*), has developed a gentle, even sensitive touch. The movie is lyrical and romantic rather than frightening. Swayze is not an interesting actor, but, aided by special effects, he makes a terrific poltergeist. Trying to come to terms with his ghosthood, he swipes at things and watches his hand go right through them. A former dancer, he falls with abandon through walls and windows, and tumbles through closed doors into subway cars, where he meets a frighteningly possessive ghoul, played by Vincent Schiavelli. With Whoopi Goldberg as a medium, and young Tony Goldwyn, who has an innocent face and ambiguously arched eyebrows, as a young colleague of Swayze's. (7/23/90) PG-13. **309, 511, 533, 620, 623, 814, 959**

THE GODFATHER PART III—(2 hrs. 44 min.; 1990) Reviewed in this issue. R. **10, 18, 24, 32, 62, 65, 85, 151, 153, 154, 157, 160, 203, 210, 214, 215, 216, 218, 219, 222, 300, 302, 304, 305, 306, 315, 317, 318, 406, 504, 505, 506, 512, 516, 517, 524, 528, 530, 532, 534, 601, 606, 608, 610, 617, 618, 625, 635, 638, 705, 706, 707, 709, 715, 723, 755, 802, 809, 817, 819, 820, 900, 902, 905, 911, 912, 919, 936, 951, 952, 953, 961, 965, 967**

★ **GOODFELLAS**—(2 hrs. 26 min.; 1990) The greatest film ever made about the sensual and monetary lure of crime. Martin Scorsese and Nicholas Pileggi have adapted Pileggi's 1985 nonfiction account *(Wiseguy)* of the life and not-very-hard times of real-life mafioso Henry Hill, who grew up in the mob, prospered, and after getting caught up in selling and taking drugs, was arrested by the Feds. The movie is a true hybrid, combining the packed factuality of journalism with the excitements of pace, humor, and violence that only a great fiction director can provide. Henry (Ray Liotta) narrates, celebrating the immoderate pleasures of his life: easy robberies, easy money, drinking with the fellas through the night, bashing some poor sap's head against the wall—the works! At the same time, we can see what vile filth he and his murdering friends Jimmy (Robert De Niro) and Tommy (Joe Pesci) really are. Throughout, the filmmaking is volatile and alive. The highlight: an astonishing traveling shot as Henry and Karen (Lorraine Bracco), the girl he's trying to impress, enter the Copacabana through a side door, pass through the kitchen, and out onto the floor of the club. The only problem with the movie is Henry himself, a hollow man who doesn't grow in consciousness. At the end, we have an empty feeling about him. Cinematography by Michael Ballhaus. (9/24/90) R. **12, 33, 42, 154, 320, 508, 511, 515, 521, 522, 631**

GRAVEYARD SHIFT—(1 hr. 35 min.; 1990) A long-dormant textile mill is reopened in isolated Gates Falls, Maine, and the crew selected to clean out the basement—in the dead of night, of course—discover an unadvertised treasure courtesy of the nearby cemetery. With David Andrews, Kelly Wolf, Stephen Macht, Brad Dourif. Screenplay by John Esposito, based on a short story by Stephen King. Directed by Ralph S. Singleton. R. **913**

GREEN CARD—(1 hr. 48 min.; 1990) Reviewed in this issue. PG-13. **55**

HAMLET—(2 hrs. 15 min.; 1990) Franco Zeffirelli's new version, with Mel Gibson in the lead, out to avenge his father's murder. With Glenn Close (Gertrude), Alan Bates (Claudius), Paul Scofield (the Ghost), Ian Holm (Polonius), and Helena Bonham-Carter (Ophelia). Music by Ennio Morricone. PG. **6, 63**

HAVANA—(2 hrs. 20 min.; 1990) Reviewed in this issue. R. **10, 19, 61, 83, 160, 200, 206, 302, 303, 311, 315, 400, 503, 504, 506, 506, 510, 522, 533, 601, 606, 608, 611, 618, 619, 625, 634, 700, 702, 718, 724, 820, 904, 916, 961, 971**

HIDDEN AGENDA—(1 hr. 48 min.; 1990) When an American civil-liberties attorney is murdered near Belfast, neither his fiancée nor the case's investigator buys the explanation of British officials. The pair form a reluctant alliance as death threats, cover-ups, and violence abound. With Frances McDormand, Brian Cox, Brad Dourif. Written by Jim Allen, directed by Ken Loach. R. **20, 38, 514, 517, 610, 625, 634**

HOME ALONE—(1 hr. 38 min.; 1990) An eight-year-old has to cope with a pair of bumbling burglars when his family accidentally leaves him behind for Christmas vacation. With Macaulay Culkin as the boy, Joe Pesci and Daniel Stern as the burglars. Written by John Hughes, directed by Chris Columbus. PG. **7, 19, 31, 38, 53, 87, 91, 150, 151, 152, 155, 159, 160, 200, 200, 204, 206, 208, 214, 217, 219, 222, 300, 304, 307, 310, 315, 316, 318, 322, 401, 406, 503, 505, 507, 509, 513, 514, 517, 519, 522, 530, 600, 606, 608, 610, 611, 612, 612, 621, 625, 706, 708, 709, 715, 722, 756, 759, 801, 808, 819, 821, 900, 902, 905, 912, 913, 918, 933, 950, 956, 961, 965, 967, 968, 972**

KINDERGARTEN COP—(1 hr. 50 min.; 1990) Arnold Schwarzenegger is your average maverick cop tracking a killer, but when he goes undercover as a kindergarten teacher, he realizes just how good he had it before. With Penelope Ann Miller, Pamela Reed, Linda Hunt. Directed by Ivan Reitman. PG-13. **5, 19, 19, 22, 31, 38, 52, 52, 68, 87, 91, 150, 152, 153, 155, 156, 157, 158, 160, 204, 208, 210, 211, 212, 213, 217, 218, 219, 222, 300, 304, 307, 313, 315, 316, 319, 401, 406, 502, 503, 506, 507, 509, 517, 519, 523, 524, 530, 532, 602, 606, 608, 610, 611, 612, 616, 621, 625, 631, 633, 639, 705, 706, 708, 709, 716, 723, 724, 753, 755, 800, 807, 809, 900, 902, 905, 917, 930, 931, 933, 950, 952, 961, 964, 965, 971**

THE KRAYS—(1 hr. 59 min.; 1990) The Kray twins, Ronnie and Reggie—portrayed here by brothers Gary and Martin Kemp (of Spandau Ballet)—were the exceedingly violent and successful crime bosses of 1960s London. Peter Medak's film traces their rise from postwar hardship, their odd dependence on their mother, and their eventual fall after dishing out more than their share of ill will. Written by Philip Ridley. With Billie Whitelaw, Tom Bell, Steven Berkoff, Kate Hardie. R. **20**

THE LONG WALK HOME—(1 hr. 37 min.; 1990) In 1955 Alabama, a white woman and her black housekeeper become unlikely partners in a fight against racial injustice. With Sissy Spacek, Whoopi Goldberg. Directed by Richard Pearce. PG. **19, 43**

LOOK WHO'S TALKING TOO—(1 hr. 25 min.; 1990) The thinking-out-loud baby of the original movie considers his life a dream, what with a great new dad and all, when along comes a baby sister who also thinks out loud (in the voice of Roseanne Barr, no less). With John Travolta and Kirstie Alley. Voices by Bruce Willis and Damon Wayans. Directed by Amy Heckerling. PG-13. **7, 18, 33, 60, 85, 152, 155, 157, 158, 160, 204, 210, 217, 218, 219, 300, 304, 306, 307, 313, 314, 319, 406, 505, 506, 512, 514, 516, 517, 527, 530, 600, 606, 608, 610, 612, 621, 625, 635, 706, 709, 712, 714, 721, 723, 724, 803, 810, 816, 900, 902, 904, 910, 920, 933, 937, 950, 952, 958, 962, 965, 972**

MARKED FOR DEATH—(1 hr. 38 min.; 1990) Steven Seagal plays John Hatcher, a retired DEA agent who has moved back to the old neighborhood. But a drug-dealer named Screwface has staked out Hatcher's home turf. With Joanna Pacula and Keith David. Written by Michael Grais and Mark Victor; directed by Dwight H. Little. R. **913**

MERMAIDS—(1 hr. 50 min.; 1990). Reviewed in this issue. PG-13. **3, 19, 24, 36, 45, 85, 152, 160, 214, 311, 314, 319, 500, 506, 514, 514, 522, 530, 606, 608, 621, 625, 706, 714, 722, 753, 803, 817, 902, 904, 918, 919, 933, 953, 962, 969, 970**

★ **METROPOLITAN**—(1 hr. 28 min.; 1990) In this immensely likable independent film, a group of New York preppies and debs gather in evening clothes at the Park Avenue apartment of one of the girls' parents and, to our astonishment, *speak*—in literate, complete sentences. They flirt, like all teenagers, but also hold forth, with comic solemnity, on such things as faith, morals, utopian socialism, and the likely doom of their own class. The most brilliant talker in the group is Nick Smith (Christopher Eigeman), a young dandy. Over the objections of his blathering friend Charlie (Taylor Nichols), a highly theoretical, virginal young man, Nick welcomes into the group an outsider, Tom Townsend (Edward Clements), a genuine Wasp preppy whom sweet, high-principled, and bookish Audrey (Carolyn Farina) falls for. The hero and heroine are a little mousy, and the movie, as a whole, is too cozily on the side of chastity and goodness, yet most of *Metropolitan* is funny and graceful. That such a film exists at all in the time of meaningless $60-million movies may be considered a miracle. Written and directed by Whit Stillman. (8/13/90). **3, 522**

MISERY—(1 hr. 45 min.; 1990) A writer of schlock romance novels (James Caan) cracks up on a snowy road and is nursed back to health by a woman (Kathy Bates) who is his ultimate fan: She keeps him disabled and drugged and forces him to burn his "personal" manuscript and to revive the heroine of his romance novels, whom he had killed off in his last book. This Rob Reiner adaptation of Stephen King is amusing for a while—Kathy Bates's "literary" responses are a delicious parody of banality—but after a while the conventional side of the horror plot takes over, and we are left with the same scares and the same rolling-around-on-the-floor struggle to the death that we've had in dozens of other movies. One's question for Stephen King is this: Who's imprisoning him and forcing him to write one horror novel after another? If success is his prison, he has someone other than his fans to blame. With Richard Farnsworth, Lauren Bacall, and Frances Sternhagen. (12/10/90) R. **5, 19, 33, 33, 51, 68, 89, 151, 152, 154, 160, 200, 214, 217, 219, 300, 310, 314, 319, 406, 503, 505, 517, 523, 524, 526, 530, 606, 608, 610, 616, 621, 625, 627, 634, 636, 703, 706, 708, 723, 724, 757, 802, 805, 816, 902, 904, 906, 920, 936, 937, 950, 961, 965, 967, 968, 972**

★ **MR. & MRS. BRIDGE**—(2 hrs. 4 min.; 1990) The latest work by the team of Ismail Merchant (producer), James Ivory (director), and Ruth Prawer Jhabvala (writer) is not only highly entertaining, it also manages the considerable task of making American provinciality and squareness, if not appealing, at least plausible and interesting. Walter (Paul Newman) and India Bridge (Joanne Woodward) are a middle-aged couple in Kansas City in the late thirties. They live in a fine big house and adhere to all the canons of respectability. Yet modern life in all its guises—war, sexual freedom, psychoanalysis, women's discontents, madness—is coming down on them. We take a kind of pleasure in seeing repressed people squirm. But the Bridges don't come apart: Blind and ignorant as they are, they are neither hypocrites nor fakes. Newman puts a lifetime of acting experience into Walter Bridge, an attorney of stern impulses who unconsciously lusts after his grown daughter; Woodward, with her slight stockiness now, her fluttering smile, brings an enchanting verbal music to India's conventionality. There's always a little push of anxiety in her readings. The movie is satirical yet not malicious. It's a minor classic. With Kyra Sedgwick, Blythe Danner. From Evan S. Connell's beautiful novels *Mrs. Bridge* (1959) and *Mr. Bridge* (1969). (11/26/90) PG-13. **55**

★ **THE NASTY GIRL**—(1 hr. 35 min.; 1990) In German, Eng. subtitles. Perhaps the least sententious movie about moral heroism ever made. The girl of the title (Lena Stolze) is the cherished daughter of a lower-middle-class family in Bavaria, a wide-eyed, pigtailed little darling and teacher's pet (literally—she marries the teacher). Inspired, no doubt, by everyone's approval, Sonja develops a stubborn and mischievous streak. In the late 1970s, she enters an essay contest: What happened in your town during the Nazi period? And Sonja digs and keeps on digging, even after her guilty elders refuse to cooperate and threaten her with retribution. She's too naïve and youthfully egotistical to stop. The German director Michael Verhoeven based his film on the story of a real woman, Anja Rosmus, of Passau, but he decided to handle the material as comedy. The movie, in fact, is all play—serious play and satirical, angry play, and slapstick play, too. Borrowing from Brechtian tradition, Verhoeven occasionally uses stylized sets—a few pieces of furniture perched on a stage in front of a photographed backdrop, or a table and chairs, with Sonja and her family seated, seemingly floating around town. But even his use of the anti-realistic "alienation effect" is more for speed than anything. A bracing, high-spirited work. (11/5/90) **81**

THE NATURAL HISTORY OF PARKING LOTS—(1 hr. 32 min.; 1990) A new independent film by Everett Lewis, who teaches filmmaking at the University of Southern California. His debut tells the story of two rich brothers in Los Angeles, still in high school but already in plenty of trouble: One steals antique cars and the other runs guns. When the father pays one son $2,000 a week to baby-sit the other, they find themselves truly lost in corruption and decay. **11**

THE NUTCRACKER PRINCE—(1 hr. 13 min.; 1990) A new animated version of the Christmas classic based on E.T.A. Hoffman's *The Nutcracker and the Mouseking*. Featuring the voices of Kiefer Sutherland, Megan Follows, Peter O'Toole, and Phyllis Diller as the evil Mousequeen. G. **522**

POSTCARDS FROM THE EDGE—(1 hr. 41 min.; 1990) People connected to this production have been at pains to insist that Mike Nichols's glossy, shallowly knowing movie, which is based on Carrie Fisher's novel, is not the story of Carrie Fisher and her mother, Debbie Reynolds. The trouble is, it's not really the story of anyone. Meryl Streep's druggy movie actress, Suzanne Vale, is a flopsy-mopsy girl without much self-confidence; the role allows Streep to try out all the stages of indecision and weakness, and she's a charming red-haired neurotic, giving a characteristic lilt to such lines as "I don't understand how I almost died." But who is Suzanne? We see her acting in both junk and quality films, but we can't tell if she's meant to be a talented woman tragically at odds with herself or a trivial screw-up just barely getting by. There's some wit in Fisher's conception of Doris (Shirley MacLaine), Suzanne's competitive and egotistical old trouper of a mom. But MacLaine plays the part coarsely. The movie is soft and slovenly, and its weary sophistication finally collapses into soap opera. With Dennis Quaid, Gene Hackman, Annette Bening. (9/24/90) R. **38**

PREDATOR 2—(1 hr. 42 min.; 1990) The killer from another planet returns, to a less than serene 1997 Los Angeles. Danny Glover plays a tough cop who is sick of losing his men to the deadly beast, and Gary Busey is a federal agent who wants to capture the Predator in order to study him. With Maria Conchita Alonso, Rubén Blades. Directed by Stephen Hopkins. R. **20, 33, 530**

THE RESCUERS DOWN UNDER—(1 hr. 49 min.; 1990) In this new full-length Disney animated feature (accompanied by a new short, *The Prince and the Pauper*), Bernard and Miss Bianca, mouse superheroes, travel to Australia, where an eight-year-old boy is trying to protect an eagle from a ruthless poacher. G. **12, 20, 36, 151, 160, 200, 204, 211, 218, 222, 309, 314, 400, 504, 508, 511, 601, 517, 520, 521, 522, 530, 601, 606, 608, 611, 621, 625, 627, 631, 636, 700, 714, 753, 755, 757, 803, 816, 905, 918, 919, 933, 950, 960, 966, 968, 969, 971**

★ **REVERSAL OF FORTUNE**—(1 hr. 50 min.; 1990) Jeremy Irons plays Claus von Bülow with an edge of mordant fantasy and hollow-eyed, ghoulish elegance—Von Bülow with a touch of Boris Karloff—in this brilliantly elegant, subtle, and funny movie that Nicholas Kazan (screenwriter) and Barbet Schroeder (director) have made from the scandalous murder case. As Kazan and Schroeder tell it, Harvard law professor and ace defense attorney Alan Dershowitz (Ron Silver), the defender of lost causes and celebrated scoundrels, assembles a scruffy team of associates, students, and ex-students who pick apart the evidence that convicted Von Bülow; they then mount a successful appeal through the Rhode Island State Supreme Court. The movie is a complexly layered, ambiguous, and wonderfully suggestive account of the events. We see many versions of the ghastly Newport life of Claus and Sunny (Glenn Close), and though no final version of Sunny's fateful slip into irreversible coma is offered, we can make some substantial guesses about what happened. This is also the most potent screen satire of the upper class in this country since *Citizen Kane*. The life of Sunny and Claus, zombies in the ice palace, has a special, frozen sadness. With a frightening and finally moving performance by Glenn Close as Sunny, who, in this telling, longs for oblivion. R. **12, 37, 309, 966**

ROCKY V—(1 hr. 43 min.; 1990) Rocky Balboa (Sylvester Stallone) returns victorious and wealthy from a fight in the Soviet Union only to learn that years of boxing have given him brain damage. Then he loses his fortune. But the Italian Stallion cannot be kept down. With Talia Shire, Burt Young, and Tommy Morrison, as the young boxer who enlists the reluctant Rocky to train him. Written by Stallone, directed by John G. Avildsen. PG-13. **303, 320, 510, 601, 533, 918**

THE ROOKIE—(2 hrs. 1 min; 1990) Clint Eastwood, who also directed, is a tough cop by the name of Pulovski whose partner was murdered and who now has to teach a rookie partner (Charlie Sheen) the lay of the land. Raul Julia and Sonia Braga run the ruthless car-theft gang whom the cops do battle with. R. **18, 37, 60, 66, 152, 160, 211, 219, 304, 313, 314, 317, 503, 505, 510, 521, 522, 530, 606, 608, 621, 625, 714, 723, 724, 815, 905, 953, 965, 969**

★ **THE RUSSIA HOUSE**—(2 hrs.; 1990) The Cold War is over, so this adaptation of John le Carré's *glasnost*-era spy novel, which is at bottom a call for cooperation, doesn't have much dramatic tension, but it's pleasurable anyway. The play of contrasting national types was part of the fun of the book, and Tom Stoppard, who wrote the screenplay, picks up on this. Among the intelligence higher-ups, the Brits (James Fox, Michael Kitchen) are saturnine but decent, the Americans (Roy Scheider, John Mahoney) intelligent but hard-nosed. Stoppard has retained the savor and the snap of Le Carré's dialogue and has devised a complex but lucid way of keeping the spy masters abreast of their impromptu field operative, Barley Blair (Sean Connery), a British publisher, ladies' man, alcoholic, and general screwup who is press-ganged into service when a beautiful Russian woman (Michele Pfeiffer) sends him some secret documents. Connery, bearded, is debonair and witty, and there's a surprise—a new, abashed quality in his acting. Director Fred Schepisi and his director of photography, Ian Baker, appear to be moved and delighted to be shooting in the Soviet Union. Moscow and Leningrad look grand and tragic. (12/17/90) R. **3, 18, 40, 62, 85, 152, 160, 210, 213, 305, 308, 315, 318, 406, 512, 523, 524, 533, 601, 606, 608, 610, 616, 621, 625, 634, 635, 706, 722, 724, 808, 902, 904, 917, 931, 961, 965, 970**

THE SHELTERING SKY—(2 hrs. 17 min.; 1990) Bernardo Bertolucci's version of Paul Bowles's famously erotic and sinister 1949 novel is beautiful and oh so vague—a chic, exasperating, borderline-preposterous movie. After the war, a fashionable New York couple, Porter (John Malkovich), and his wife, Kit (Debra Winger), as well as a socialite friend, Tunner (Campbell Scott), arrive in a North African port and quickly come apart. Porter and Kit are at odds, though exactly what is amiss between these two remains unfathomable. Porter is on some sort of undefined spiritual quest—for the immense silence at the edge of the desert, perhaps. Kit, after conducting an irritable dalliance with the feckless Tunner, follows her husband, uncomprehending, into the desert. Alienation and despair set in. But what did they expect? Antonioni did this sort of thing far better 30 years ago. Yet despite the fatuity, the movie is visually stunning. Vittorio Storraro uses generally subdued light, and the scraggly Saharan towns are fascinating. The movie is a failure, but it's a palpable experience of disorientation that can shadow your mood for days. (12/17/90) R. **26, 46**

SOLOVKI POWER—(1 hr. 33 min.; 1988) Marina Goldovskaya's documentary on Solovki, the first Soviet penal camp and precursor of the gulag system. The film features interviews with survivors—the farmers, scientists, and intellectuals who were imprisoned during the camp's years of operation (1923–39). **1**

THREE MEN AND A LITTLE LADY—(1 hr. 40 min.; 1990) The baby with three bachelor "fathers" has grown into a precocious five-year-old whose actress mother plans a move to London for a role and a husband. Tom Selleck, Ted Danson, and Steve Guttenberg try to keep the happy family intact. PG. **2, 12, 21, 34, 55, 66, 89, 152, 158, 160, 214, 215, 216, 222, 301, 305, 306, 308, 400, 501, 504, 505, 512, 513, 520, 523, 524, 530, 601, 606, 608, 611, 613, 619, 627, 636, 703, 709, 715, 722, 753, 755, 759, 802, 815, 822, 900, 902, 904, 917, 919, 933, 960, 962, 964, 965, 968, 969, 970, 971**

TO SLEEP WITH ANGER—(1 hr. 50 min.; 1990) Danny Glover plays Harry Mention, a storyteller and trickster who turns up on the Los Angeles doorstep of his old friend Gideon (Paul Butler). Mention is treated like family until the mysteries surrounding his presence grow too loud. Written and directed by Charles Burnett. PG. **3, 913**

VINCENT & THEO—(2 hrs. 18 min.; 1990) Robert Altman's portrait of the bond between the brothers Van Gogh: the driven, failed artist and his fiercely devoted art-dealer brother. With Tim Roth, Paul Rhys. PG-13. **3**

WHITE PALACE—(1 hr. 45 min.; 1990) The love affair between an overprotected, saddened 27-year-old yuppie (James Spader) and an earthy, 43-year-old waitress (Susan Sarandon). It represents one of Hollywood's periodic attempts to deal with the realities of class. Unfortunately, the movie ducks all the real issues by making the working-class girl the fountain of truth and sex and reality and the middle-class characters a bunch of overaggressive phonies. The middle class, it seems, has nothing to offer but clean bathrooms and boredom. The blond, angel-faced Spader plays a Jew, and though he's a fine actor, Jewishness no more lies within his range than, say, Wasp propriety lies within Ron Silver's. The plush Susan Sarandon, on the other hand, is a plausible human being, fallible and reckless but also strong, honest, and intelligent. The intimate moments in the script by Alvin Sargent and Ted Tally, adapting Glenn Savan's novel, are very fine, and Luis Mandoki directs sex scenes with tension and emotion. But every time the movie comes out from under the covers, it falls apart. R. (11/5/90) **906**

REVIVALS

BREATHLESS—(1 hr. 29 min.; 1959) In French, Eng. subtitles. Jean-Luc Godard's astonishing first feature, with Jean-Paul Belmondo as the amoral hoodlum-stud and the late Jean Seberg as his faithless American girlfriend. Godard transformed American B-movie clichés into poetic lyricism, and American and French movies resounded with the shock of his innovations throughout the sixties. **1**

THE CANTERBURY TALES—(1 hr. 49 min.; 1972) In Italian, Eng. subtitles. The late Pier Paolo Pasolini made films from the work of such ribald storytellers as Boccaccio, de Sade, and, in this case, Chaucer without successfully adapting the stories in cinematic terms. He set up magnificent individual shots, with extraordinary costumes, faces, and period details, but he had no feeling for film rhythm or simple narrative exposition. X. **8**

CAUGHT—(1 hr. 28 min.; 1948) An interesting, melodramatic *film noir* about a girl who marries rich and comes to regret it. With Barbara Bel Geddes, James Mason, and Robert Ryan playing a Howard Hughes type. Dir. Max Ophuls. **8**

EMPIRE OF PASSION—(1 hr. 48 min.; 1979) In Japanese, Eng. subtitles. A sequel to the controversial *In the Realm of the Senses*, written and directed by Nagisa Oshima. The story of a man who falls in love with a married woman; they both, victims of their passion, murder her husband. With Kzuko Yoshiyuki and Tasuya Fuji. **9**

THE FRONT—(1 hr. 34 min.; 1976) A bitter, funny, but at times heavy-handed look at the television blacklist of the fifties, a shameful, ugly episode of recent American history. A cashier (Woody Allen) becomes the front for scripts by shunned writers and is pressured by inquisitors to inform. With Zero Mostel, Herschel Bernardi, and Michael Murphy. Written by the once-blacklisted Walter Bernstein. Dir. Martin Ritt. **8**

JESUS OF MONTREAL—(1 hr. 59 min.; 1990) In French, Eng. subtitles. The theatricality and skill of Canadian writer-director Denys Arcand redeems a pretentious idea. In Montreal, a saintly young actor, Daniel (Lothaire Bluteau), puts together an irregular troupe of performers and mounts a radical new version of the Passion play. With Rémy Girard and Catherine Wilkening. R. **630, 813**

JEZEBEL—(1 hr. 43 min.; 1938) One of Bette Davis's three best performances (with *The Letter* and *The Little Foxes*), as the reckless southern belle whose high jinks end in tragedy and whose repentance comes too late. With Henry Fonda as the man whom she loves and who humiliates her. Dir. William Wyler. **8**

THE LEOPARD—(3 hrs., 5 min.; 1963) In Italian, Eng. subtitles. Burt Lancaster is magnificent as a Sicilian prince of the 1860s, when the Bourbon monarchy was overthrown by Garibaldi's Red Shirts. Lancaster's prince knows that his way of life is fading, and the movie is about the charged ambiguity of his situation—the compromises he makes to hold on to his privileges. It's one of the most touching of elegiac films—very grand, very luxurious, yet never extravagant in style and décor. With a dashing young Alain Delon, and Claudia Cardinale. Adapted from the great novel by Giuseppe Tomasi de Lampedusa. Dir. Luchino Visconti. **9**

THEATER LISTINGS

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Performance length is approximate; also, price changes are frequent; phone theater for specifics.

BROADWAY

Now Playing

ASPECTS OF LOVE—Sarah Brightman and John Cullum star in a musical, with adaptation and music by Andrew Lloyd Webber, based on David Garnett's novel, set in France in the 1950s. It traces the course of true love between an English youth and a French actress; directed by Trevor Nunn; lyrics by Don Black and Charles Hart; choreography by Gillian Lynne. Featured in the cast are Danielle DuClos, Marcus Lovett, Kathleen Rowe McAllen, Walter Charles, and an ensemble. *Ms. Brightman does not perform* Wednesday evening or Saturday mat. Opened: 4/8/90. Monday through Saturday at 8, Wednesday and Saturday at 2; $42.50 to $55. **Broadhurst Theater**, 235 West Forty-fourth Street (239-6200). 2 hrs. and 30 mins. **IRLS**

BLACK AND BLUE—A lavish and colorful musical revue, with plenty of excellent tap-dancing, conceived and directed by Claudio Segovia and Hector Orezzoli, stressing the raw power of traditional jazz and blues style; choreography by Henry LeTang, Cholly Atkins, Frankie Manning, and Fayard Nicholas. Featured in the cast are LaVern Baker, Linda Hopkins, Carrie Smith, Bunny Briggs, Ralph Brown, Lon Chaney, Jimmy Slyde, Dianne Walker, Dulé Hill, Tarik Winston, and Dormeshia Sumbry. Tuesday through Saturday at 8, Saturday and Wednesday at 2, Sunday at 3, $40 to $60. Opened: 1/26/89. At the **Minskoff Theater**, 200 West Forty-fifth Street (246-0102). 2 hrs. and 20 mins. ● ● **IRLS**

BUDDY—*The Buddy Holly Story*. Paul Hipp has the title role in a musical by Alan Janes, based on the life and times of the legendary rock and roll star who died in a plane crash in 1959 at the age of twenty-two; directed by Rob Bettinson. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $15 to $55; Sunday at 7:30; $15 to $42.50. Opened: 12/13/90. **Shubert Theater**, 225 West Forty-fourth Street (239-6200). **IRLS**

CATS—A musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats*, and presented with a first-rate cast of twenty-three talented American "cats"; directed by Trevor Nunn. The music is by Andrew Lloyd Webber; the choreography is by Gillian Lynne. There are splendid scenery and costumes, lightsome, high-flying dancers, exciting and showstopping lighting, canny and effervescent direction, and there's almost too much dazzlement. Opened: 10/7/82. Monday through Saturday (except for Thursdays which are always dark) at 8, Saturday at 2, Wednesday at 2, Sunday at 3, $37.50 to $55. At the **Winter Garden Theater,** Broadway and Fiftieth Street (239-6200). 2 hrs. and 45 mins. ● ● **IRLS**

CITY OF ANGELS—Tom Wopat and Michael Rupert are the co-stars of Larry Gelbart's imaginative and unusual thriller; the music is by Cy Coleman, the lyrics are by David Zippel, and the choreography is by Walter Painter; directed by Michael Blakemore. The result is an entertaining combination of musical comedy and private-eye films of the 1940s, and it boasts a funny idea, plus a slew of juicy one-liners. Featured in the cast are Charles Levin, Karen Fineman, Dee Hoty, and Kay McClelland. Opened: 12/11/89. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, Wednesday at 2, $40 to $55. At the **Virginia Theater**, 245 West Fifty-second Street (246-0102). 2 hrs. and 30 mins. ● **IRLS**

A FEW GOOD MEN—Perry King and Bradley Whitford star in Aaron Sorkin's play, a mystery of murder and military corruption offering nearly three cracklingly good hours of theater, with tension niftily interwoven with humor; directed by Don Scardino. Featured in the cast are Bradley Whitford, Pamela Blair (the only female in the play), Michael Countryman, and Peter Crombie. For a 28-year-old novice playwright, Aaron Sorkin has done a bang-up job. Opened: 11/15/89. Monday through Saturday at 8, Saturday at 2, Wednesday at 2, $25 to $40. At the **Music Box Theater**, 239 West Forty-fifthStreet (239-6200). 2 hrs. and 45 mins. ● **IRLS**

FIDDLER ON THE ROOF—Topol stars in a production of the 1964 musical (based on the Tevye stories of Sholom Aleichem); the book is by Joseph Stein, the music by Jerry Bock, the lyrics by Sheldon Harnick, and the choreography and direction are based on Jerome Robbins's original dances. Featured in the cast are Marcia Lewis, Sharon Lawrence, Ruth Jaroslow, Ron Bohmer, Jack Kenny, David Pevener, Stephen Wright, Kathy St. George, Jennifer Prescott, Mark Zeller, Judy Dodd, Jerry Jarrett, Jerry Matz, Mike O'Carroll, David Masters, Tia Riebling, and Gary Schwartz. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $25 to $55. Opened: 11/18/90. At the **Gershwin Theater**, Fifty-first Street west of Broadway (586-6510). 2 hrs. and 40 mins. **IRLS**

GRAND HOTEL—*The Musical:* By Luther Davis, Robert Wright, and George Forrest. It's based on Vicki Baum's novel which takes place in an international Berlin hotel in the late 1920s, and is directed and choreographed by Tommy Tune. There is a skillful cast of twenty-nine, featuring Rene Ceballos (the ballerina), David Carroll (the baron), Chip Zien (the bookkeeper), Lynnette Perry (the secretary), Timothy Jerome (the businessman), John Wylie (the doctor), and Caitlin Brown (the confidante). Monday through Saturday at 8, Saturday at 2; Wednesday at 2, $37.50 to $55. Opened: 11/12/89. **Martin Beck Theater**, 302 West Forty-fifth Street (246-0102). 2 hrs. ● **IRLS**

GYPSY—Linda Lavin plays Rose, the ambitious, hardworking mother; Jamie Ross plays Herbie, and Crista Moore is the young Louise who grows up and becomes the famous Gypsy Rose Lee; music by Jule Styne, lyrics by Stephen Sondheim, book is by Arthur Laurents, who is also the director. Featured in the cast are Tracy Venner, Robert Lambert, Barbara Erwin, Anna McNeely, Jana Robbins, Ronn Carroll, Susan Cremin, and Kristen Mahon, among others. Bonnie Walker has reproduced Jerome Robbins's original choreography. Tuesday through Saturday at 8, Saturday and Wednesday at 2, Sunday at 3; $27.50 to $55; through 1/6/91. Opened: 11/16/89. At the **St. James Theater,** 246 West Forty-fourth Street (246-0102). 2 hrs. and 55 mins. ● **IRLS**

JACKIE MASON: BRAND NEW!—He's back with plenty of new material, ranging from global warming to Marla Maples, with much much more in between. Tuesday through Thursday at 8 and Sunday at 3, $12 to $28; Opened: 10/17/90. Friday and Saturday at 8, $15 to $32. At the **Neil Simon Theater**, 250 West Fifty-second Street (757-8646). 2 hrs. **IRLS**

LES MISERABLES—Musical, based on the Victor Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, music is by the latter, the lyrics are by Herbert Kretzmer; additional material is furnishd by James Fenton; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Robert Westenberg, Craig Schulman, Christy Baron, Joe Kolinski, Hugh Panaro, Jacquelyn Piro, Ed Dixon, Evalyn Baron, and Gregory Grant. A fugitive is pitted against a cruel, self-righteous police inspector in a lifelong struggle to evade capture. Tuesday through Saturday at 8, Sunday at 3, Saturday at 2; $25 to $60; Wednesday at 2, $25 to $50. Opened: 3/12/87. 200 tickets are available for $16 at box office Monday through Thursday for students and senior citizens with I.D.s. At the **Imperial Theater**, 249 West Forty-fifth Street (239-6200). 3 hrs. and 15 mins. ● ● **IRLS**

OH, KAY!—Angela Teek and Brian Mitchell star with Helmar Augustus Cooper and Gregg Burge in a revival of the 1926 musical comedy about bootlegging (now set in Harlem with an all-black cast); the music and lyrics of George and Ira Gershwin are as joyous as ever—and the dancing is spectacular! There's a new book by Dan Siretta and James Racheff, inspired by the original by Guy Bolton and P. G. Wodehouse; directed and choreographed by Dan Siretta. Featured in the cast are Kevin Ramsey, Stanley Wayne Mathis, Tamara Tunie Bouquett, Alexander Barton, Kyme, and Mark Kenneth Smaltz. Monday through Saturday at 8, Saturday at 2, $40 to $60; Wednesday at 2, $30 to $50. Opened: 11/1/90. At the **Richard Rodgers Theater**, 226 West Forty-sixth Street (221-1211). 2 hrs. and 30 mins. **IRLS**

ONCE ON THIS ISLAND—A musical based on Trinidadian author Rosa Guy's novel, *My Love, My Love*, set in the Caribbean, about a peasant girl's passion for the son of a wealthy land-owner. The book and lyrics are by Lynn Ahrens, the music is by Stephen Flaherty; the choreography is by Graciela Daniele who is also the director. Featured in the cast are Eric Riley, Andrea Frierson, Ellis Williams, Milton Nealy, Nikki Rene, La Chanze, Jerry Dixon, Kecia Lewis-Evans, Sheila Gibbs, Gerry McIntyre, and Afi McClendon. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $25 to $47.50. Opened: 10/18/90. A Playwrights Horizons production at the **Booth Theater,** 222 West Forty-fifth Street (239-6200). 1 hr. and 30 mins. **IRLS**

PETER PAN—Cathy Rigby stars (and flies) in a musical based on the 1904 novel by Sir James M. Barrie, with music by Moose Charlap, the lyrics by Carolyn Leigh, and additional music supplied by Jule Styne, and additional lyrics by Betty Comden and Adolph Green. Fran Soeder is the director; the choreography is by Marilyn Magness. (Original production conceived, directed, and choreographed by Jerome Robbins.) Featured in the cast are Stephen Hanan, who plays both the wicked Captain Hook and Mr. Darling, plus Cindy Robinson, Chad Hutchison, Holly Irwin, *Don Potter, Lauren Thompson, and Britt* West. Play is scheduled to close 1/20. Tuesday through Saturday at 7:30, Wednesday and Saturday at 2, Sunday at 3; $32.50 to $50. (For every Tuesday's 7:30 performance, tickets are $35.) Opened: 12/13/90. At the **Lunt-Fontanne Theater**, 205 West Forty-sixth Street (246-0102). 2 hrs. and 50 mins. **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel, lyrics by Charles Hart and Richard Stilgoe; choreography by Gillian Lynne. A terrific technical achievement chock-full of gorgeous scenery and costumes. The action takes place in 1860, and tells of a mysterious Creature (Kevin Gray) who lurks beneath the Paris Opera House stage and exercises a reign of terror over performers, audience, and stage hands alike. Featured in the cast are Rebecca Luker (who plays the Creature's protegé), Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, John Horton Murray, Leila Martin, Jeff Keller, and Nicholas F. Savarine. Monday through Saturday at 8, Saturday at 2, Wednesday at 2, $35 to $60. Opened: 1/26/88. **Majestic Theater**, 247 West Forty-fourth Street (239-6200). 2 hrs. and 30 mins. ● ● **IRLS**

THE PIANO LESSON—August Wilson's 1990 Pulitzer prize-winning play, well acted, well directed, and sincere, takes place in Pittsburgh in 1936 and stars Wendell Pierce as a sharecropper who now wants to buy the land his grandfather worked on as a slave, and plans to sell an heirloom piano he and his sister (played by Epatha Merkerson) inherited in order to pay for the land; directed by Lloyd Richards. Featured are Ernie Scott, Rocky Carroll, Apryl R. Foster, Tommy Hollis, Carl Gordon, and Rosalyn Coleman. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $7.50 to $42.50. Closes 1/27, after 8 previews and 329 performances. Opened: 4/16/90. At the **Walter Kerr Theater**, 225 West Forty-eighth Street (582-4022). 2 hrs. and 50 mins.

PRELUDE TO A KISS—John Dossett, Barnard Hughes, and Ashley Crow are the stars of Craig Lucas's fairy-tale comedy set in Manhattan, wherein a couple develops a whirlwind love affair which inevitably ends in marriage, and unexpectedly weird complications develop; directed by Norman René. Featured in the cast are Craig Bockhorn, Joe Ponazecki, Mary Louise Wilson, Pete Tyler, Kimberly Dudwitt, Michael Warren Powell, Tom Verica, Karen Ludwig, and Nick Gregory. Tuesday through Thursday at 8, Friday at 8, Saturday at 2 and 8, Sunday at 3, Wednesday at 2, $35 to $42.50. Opened: 5/1/90. At the **Helen Hayes Theater**, 240 West Forty-fourth Street (246-0102). 2 hrs. and 15 mins. **IRLS**

SHADOWLANDS—Nigel Hawthorne and Jane Alexander star in William Nicholson's romantic play dealing with the true love story of C. S. Lewis and Joy Davidman, how they met, then fell in love, and, finally, secretly married; directed by Elijah Moshinsky in an agile and resourceful manner. It's a moving story and correctly opts for intimate effects. Featured in the cast are Michael Allinson, Robin Chadwick, Mary Layne, Paul Sparer, Edmund Davys, Hugh A. Rose, Jonathan Gold, and Lance Robinson. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, $32.50 to $42.50; Wednesday at 2, $27.50 to $37.50. At the **Brooks Atkinson Theater**, 256 West Forty-seventh Street (719-4099). 2 hrs. and 30 mins. **IRLS**

SHOGUN—*(The Musical):* Philip Casnoff stars as Captain Blackthorne in a musical based on James Clavell's novel, about an English sea captain shipwrecked on the coast of seventeenth-century Japan who falls in love with a Japanese woman and becomes involved with the political and power struggles of the country. The book and lyrics are by John Driver, the music is by Paul Chihara; directed and choreographed by Michael Smuin. With June Angela, who's irresistible, her singing a carillon of delight, and Francis Ruivivar, as shrewdly acted and resoundingly sung. Co-choreographer is Kirk Peterson. Tuesday-Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $35-$55; Wednesday at 2, $27.50-$47.50. **Marquis Theater**, 1535 Broadway (382-0100). 2 hrs. and 30 mins. **IRLS**

SIX DEGREES OF SEPARATION—Stockard Channing returns to John Guare's play about everything, with something in it for everyone, set in Manhattan, about a mugging victim who seeks refuge at an elegant dinner party, and is received with sympathy and understanding until...; directed perkily by Jerry Zaks. Featured in the cast are John Cunningham, Courtney B. Vance, Sam Stoneburner, David Eigenberg, Kelly Bishop, Peter Maloney, Brian Evers, Robin Morse, Philip LeStrange, Gus Rogerson, Robert Duncan McNeal, Evan Handler, Anthony Rapp, Stephen Pearlman, and Mari Nelson. Tuesday through Saturday at 8; $37.50 to $45; Wednesday and Saturday at 2; Sunday at 3; $35 to $40. At the **Vivian Beaumont Theater** in Lincoln Center, 150 West Sixty-fifth Street (239-6200). **IRLS**

THOSE WERE THE DAYS—An English-Yiddish revue, conceived by Zalmen Mlotek and Moishe Rosenfeld, featuring Bruce Adler, Eleanor Reissa (who also directs and choreographs), Mina Bern, Lori Wilner, and Robert Abelson. The action takes the Jewish music and theater experience from the shtetl to Second Avenue to Broadway. Monday, Wednesday, Thursday, Saturday at 8, Wednesday, Saturday, Sunday at 2, Sunday at 6; $35 to $40. **Edison Theater**, 240 West 47th Street (683-7816). 2 hrs. and 20 mins. **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

THE AMERICAN PLAN—Richard Greenberg's romantic play is set in the heart of the Catskill Mountains where summer friendships bloom and develop in the shadow of the giant resorts, and an all-American boy seems to be the answer to a lonely young German-American emigre's sentimental problems. Featured in the cast are Joan Copeland, Jonathan Walker, Yvette Hawkins, Wendy Makkena, and D. W. Moffet; the director is Evan Yionoulis. Tuesday through Saturday at 8, Sunday at 7, Saturday and Sunday at 2:30; $35; through 1/18. A Manhattan Theater Club production, at the **City Center Theater**, 131 West Fifty-fifth Street (581-7907).

ASSASSINS—Book by John Weidman, music and lyrics by Stephen Sondheim, directed by Jerry Zaks. Musical uses elements of revue, vaudeville, folksong, historical pageant, and musical comedy, in telling stories of people (Booth, Oswald, Moore, Hinckley) who killed, or attmpted to kill our presidents. Featured in the cast are Debra Monk, Terrence Mann, Jonathan Hadary, Annie Golden, Greg Germann, Eddie Korbich, Victor Garber, Joy Franz, Patrick Cassidy, Lee Wilkof, Marcus Olson, Jace Alexander, Lyn Greene, William Parry, and Michael Shulman. Tuesday through Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7; previewing now prior to a 1/27 opening. Only tickets obtainable are cancellations made available at box office one hour prior to performances. No phone orders. At the **Playwrights Horizons Theater**, 416 West Forty-second Street (564-0235).

BETTER DAYS—Richard Dresser's tale about survival in an economically shell-shocked New England mill town; directed by John Pynchon Holmes. With Ann Talman, Daniel Ahearn, Larry Pine, James Gleason, Kevin McClarnon, Susan Greenhill. Tuesday-Saturday at 8, Sunday at 3; $12; from 1/20. **Primary Stages**, 354 West 45th Street (333-7471).

A BRIGHT ROOM CALLED DAY—Tony Kushner's play, set in Berlin in 1933, and focusing on the birth of the Nazi regime, tells of two women: one goes to Berlin in 1990 to connect with history, the other, a bit-player in bad movies; directed by Michael Greif. With Marian Seldes, Frances Conroy, Henry Stram, Olek Krupa, Reno, Frank Raiter, Joan Macintosh, Angie Phillips, Ellen McLaughlin, Kenneth Marks. Previews now prior to a 1/7 opening. Phone for details. **Public/LuEsther**, 425 Lafayette Street (598-7150).

CAMILLE—A story of true love at its truest, with all the sex, heartbreak, and sacrifice that true love implies; written by Charles Ludlam, based on the Dumas tale; directed by Everett Quinton (who plays Camille). Featured in the cast are Cheryl Reeves, Kevin Scullin, Georg Osterman, Eureka, Bobby Reed, Jim Lamb, Carl Claybourne, H. M. Kououkas, Jean-Claude Vasseux, and Steven Pell. Tuesday through Friday at 8, Saturday and Sunday at 7; $25. At the **Charles Ludlam Theater**, One Sheridan Square (691-2271).

THE COUNTRY GIRL—A revival of Clifford Odets's backstage drama starring Karen Allen, David Rasche, and Paul McCrane in the tale of a once accomplished actor now battling between the temptations of the bottle and the thrill of a possible theatrical comeback; directed by Kenneth Frankel. Featured in the cast are Jim Abele, Geraldine Leer, Steve Mendillo, and George Morfogen. Through 2/10; $25 to $35; Tuesday through Saturday at 8, Wednesday, Saturday, Sunday at 2. At the **Roundabout Theater**, 100 East Seventeenth Street (420-1360).

DAUGHERTY AND FIELD OFF-BROADWAY—A musical revue that marks the New York theater debut of the cabaret team of Bill Daugherty and Robin Field, who are satirists, composers, comedians, mimics, and musicians. Tuesday through Friday at 8, Saturday at 5 and 8:30, Sunday at 3; $20 to $25. At the **Double Image Theater**, 15 Vandam Street (924-1120).

DEAD MOTHER—(or *Shirley Not All in Vain*): Written and directed by David Greenspan, play, set in Los Angeles, focuses on rotten marriages. Featured in the cast are the playwright, Ron Bagden, and Mary Schultz. 1/8-2/10. Phone for specifics. At the **Public/Susan Stein Shiva**, 425 Lafayette Street (598-7150).

FALSETTOLAND—Composer/lyricist William Finn's last of the Falsettoland trilogy about Marvin and his friends. Here, planning a bar mitzvah celebration, all come of age when they are forced to deal with a mysterious illness; directed by James Lapine. With Heather MacRae, Lonny Price, Stephen Bogardus, Scott Waara, Jebby Handwerger, Faith Prince, and Janet Metz. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $30 to $35. **Lucille Lortel Theater** 121 Christopher Street (924-8782). **IRLS**

THE FANTASTICKS—The longest running show on or off Broadway; a gracious musical fable that has spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. Featured in the present cast are Marilyn Whitehead, Kevin R. Wright, William Tost, George Riddle, Bryan Hull, Earl Aaron Levine, Steven Michael Daley, and the narrator, Robert Vincent Smith. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7:30; $28 to $32. Opened: 5/3/60. At the **Sullivan Street Theater**, 181 Sullivan Street (674-3838). ● ●

FATHER'S INHERITANCE—Emil Gorovets and Zyporia Spaisman in an all-Yiddish musical comedy based on Jacob Gordin's *The Charlatan*; directed by Yevgeny Lenskoy; simultaneous English translation available. Featured in the cast are Ira Sakolsky, Semyon Grinberg, Sandy Levitt, Irina Fogelson, Shira Flam, and Julie Alexander. Saturday at 8, Sunday at 2 and 5:30; $16 to $20; through 1/13. At the **Folksbiene Theater**, 123 East Fifty-fifth (755-2231). **IRLS**

FORBIDDEN BROADWAY 1991—Creator/lyricist/director Gerard Alessandrini's satirical review is up to par, snuff, and lots of mischief. All the new stuff's here plus favorites back by popular demand. Featured in the cast are Suzanne Blakeslee, Jeff Lyons, Marilyn Pasekoff, Bob Rogerson; and the indefatigable Philip Fortenberry on piano. Opened: 9/15/88, and still going strong, ever-changing. Wednesday-Friday at 8:30, Saturday at 7:30 and 10:30; Sunday at 7:30; Wednesday at 2:30, Sunday at 3:30; $32.50 to $35.) **Theater East**, 211 East Sixtieth Street (838-9090). ● ●

FOREVER PLAID—A musical comedy, written and directed by Stuart Ross, tells of a semi-professional harmony group tour that was cut short by a car accident on the night of their first gig in 1964; now the "teen angels" are allowed one night at liberty on earth to do the show they never got to do in life. Featured in the staff are Jason Graae, Stan Chandler, Guy Stroman, and David Engel. Tuesday through Friday at 8, Saturday at 7:30 and 10:30, Sunday at 3 and 7:30; $30. Opened: 5/20/90. At **Steve McGraw's**, 158 West Seventy-second Street (595-7400). ●

FULL MOON KILLER—A tale from the dark side of New York, written and directed y Stephan Balint, telling of a city torn apart and terrified by a nocturnal serial killer. Featured in the cast are Kelvin Garvanne, Michael Thomas, Augustine Rodriquez, and Esther Balint. 1/3 to 12 at 8, 1/11, 12 at 10:30, 1/13 at 3; $12 to $15. A Squat Theater production at **The Kitchen**, 512 West Nineteenth Street (255-5793).

THE INFERNAL MACHINE—Revival of Jean Cocteau's play, retelling the Oedipus myth; directed by Robert Hupp. With Mark Waterman (Oedipus), Elise Stone (Jocasta), Harris Berlinsky, Pascale Roger, Keith Hamilton Cobb, Craig Smith, Jeanne Demers, Angela Vitale, Grant Neale, Joseph Menino, David Cheaney. Thursday-Saturday at 8, Sunday at 3; $16; through 2/1. In repertory with *When We Dead Awaken*, through 2/15). Jean Cocteau Repertory at **Bouwerie Lane Theater**, 330 Bowery (677-0060).

LANDSCAPE WITH MALE FIGURES—John Crabtree's farce about two gay men and their insatiable pursuit of happiness through sexual fantasies; directed by John Wall. Featured in the cast are Martin Outzen, Rob Parker, Jimmy O'Neill. Wednesday through Friday at 8, Saturday at 6 and 9, Sunday at 7; $15; through 3/3. A Glines production at the **Courtyard Playhouse**, 39 Grove Street (869-3530).

THE LEGACY—The triumphant return of Gordon Nelson's history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet, and have a great time to boot. Friday and Saturday at 8, Sunday at 3; $15. At the **National Black Theater**, 2033 Fifth Avenue (427-5615).

LOVE AND ANGER—George F. Walker's play about a successful lawyer whose near-fatal stroke awakens his long dormant soul; directed by James C. Nicola and Christopher Grabowski. It is very well designed and directed, and has some of the most lunatically animated action sequences this side of B movies. Saul Rubinek and Dirdre O'Connell are smashing in the zanier parts; Tonia Rowe, Kristine Nielson, Arthur Hanket, and Steve Ryan are as fine in the less splashy ones. Tuesday through Saturday at 8, Sunday at 3 and 7:30; $22; through 1/6. A New York Theater Workshop production at the **Perry Street Theater**, 31 Perry Street (279-4200).

LOVE DIATRIBE—Harry Kondoleon's comedy about two adult children who return to their parents' home as refugees from lives which have wandered into disorder; directed by Jorge Cacheiro. Featured in the cast are Barry Sherman, Amy Aquino, Michael Vincent Rispoli, Lynn Cohen, Edward Seamon, Jane Cronin, and Martha Gehman. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3 and 7:30; $23 to $30; through 1/13. At the **Circle Repertory Theater**, 99 Seventh Avenue South (924-7100).

MAMA, I WANT TO SING—Desiree Coleman-Jackson stars in this fine gospel musical by Vy Higginsen who also narrates, with Kenneth Wydro and Doris Troy, about a girl in the choir who dreams of becoming a pop singer; Saturday at 5. Opened: 3/23/83. In repertory with *Mama, I Want to Sing, Part* II, Friday at 8, Saturday at 2 and 8, Sunday at 5; Sunday at 3, with a 20-member cast and 18 new gospel, rhythm and blues, and pop songs by Wesley Naylor. At the **Heckscher Theater**, Fifth Avenue at 104th Street (534-2804). ● ●

MONSTER IN A BOX—Spalding Gray's thirteenth autobiographical monologue, based on all the interruptions he experienced while trying to write a novel. Tuesday through Saturday at 8, Sunday at 3; through 1/20; $25. At the **Mitzi Newhouse Theater,** Lincoln Center, 150 West 65th Street (239-6200).

NUNSENSE—Dan Goggin's musical adventures, now in its sixth year, of five motivated nuns who mount a talent show to raise money for what they consider to be a good and noble cause. Now in the lively cast are Alicia Miller, Nancy E. Carroll, Alvaleta Guess, Lin Tucci, Amanda Butterbaugh. Tuesday-Thursday at 8, Saturday at 2, Sunday at 3, $30; Wednesday at 2; $27.50; Friday and Saturday at 8, $32.50. Opened: 12/12/85. At the **Douglas Fairbanks Theater,** 432 West Forty-second Street (239-4321). ● ●

OTHER PEOPLE'S MONEY—Steven Keats stars in Jerry Sterner's thoroughly professional piece of work; funny, serious, suspenseful, involving, disturbing, and, above all, expertly crafted; about the efforts of a small New England community to protect itself against acquisition by an unscrupulous Wall Street takeover artist; directed by Gloria Muzio. Featured in the cast are Priscilla Lopez, Lenka Peterson, Arch Johnson, and James Murtaugh. Tuesday through Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7; $35. From 1/19 on, Saturdays will play at 7 and 10. Opened: 2/16/89. At the **Minetta Lane**, 18 Minetta Lane (420-8000). ●

THE PEOPLE WHO COULD FLY—Tales from around the world–India, Majorca, Haiti, Scotland, Jaan, and America, conceived and directed by Joe Hart. Featured in the cast are Keith Adams, Kristina Wright, Nunzio Caccamo, Ev Phillip, Michael Calderone, James O'Neill, Andrew Mapp, Sheila McDevitt, and Victoria Noone. $12.50 to $17.50; through 1/1; Wednesday through Sunday at 6 and 8. A Shoestring Players production at the **John Houseman Theater**, 450 West Forty-second Street (564-8038).

PERFECT CRIME—Warren Manzi's cat-and-mouse duel between a detective and a wealthy female psychiatrist, set in a small Connecticut town; directed by Jeffrey Hyatt. Featured in the cast are Catherine Russell, Lionel Chute, Brian Dowd, Marcus Powell, and Dana Scott Galloway. Tuesday through Saturday (except for Wednesday night which is dark) at 8, Sunday at 3 and 7; Wednesday and Saturday at 2; $30. Opened: April, 1987. At the **47th Street Theater**, 304 West Forty-seventh Street (695-3401). ● ●

PHILEMON—A musical with book and lyrics by Tom Jones, music by Harvey Schmidt, directed by Fran Soeder; set in the Roman city of Antioch in the year A. D. 287 and focusing on an out-of-work actor-/clown who is persuaded by the authorities to impersonate a great political and religious leader, only to find himself gradually becoming the holy man he is impersonating. Featured in the cast are Kim Crosby, Michael Tucci, Tony Floyd, Jean Tafler, Ken Kantor, Kathryn McAteer, and Joel Malina. From 1/11 through 2/3. Wednesday and Friday at 8, Saturday at 3 and 8, Sunday at 2 and 7; $15. At the **York Theater**, 2 East Ninetieth Street (534-5366).

REPERTORIO ESPANOL—*Los Jibaros Progresistas*, Manuel Gonzalez's musical about a Puerto Rican farm family discovering "progress" in 1860; on a double bill with *El Huesped*, Juan Pedro Soto's play about a Puerto Rican family adjusting to life in New York; *El Eterno Femenino*, Rosario Castellanos's history of mankind rewritten with a female viewpoint; *La Viuda Alegre*, Franz Lehar's operetta features a Spanish translation of *The Merry Widow*; *El Abanderado*, the Spanish-language premiere of Luis Alberto Heireman's play drawing parallels between the stations of Christ's Passion and the plight of a common bandit in a Chilean farming village; $15; through January. Phone for specifics (zarzuelas, dance, etc.). At the **Gramercy Arts,** 138 East Twenty-seventh Street (889-2850).

REMEMBRANCE—Graham Reid's play about a Protestant widower in Belfast whose son was killed by the Catholics. In the cemetery he meets a Catholic widow whose son was killed by the Protestants. Wednesday-Saturday at 8, Saturday and Sunday at 2, $20-$25. **Irish Arts Center**, 553 West 51st Street (757-3318).

ROMEO AND JULIET—Robert Sean Leonard and Gerit Quealy play the lovers in Shakespeare's tragedy, directed by Charles Keating. With Stephen Schnetzer as Mercutio and Beth Fowler as the nurse, also Margot Dionne, Jeremy Johnson, Herb Klinger, plus 21 others. Wednesday-Saturday at 8, Wednesday and Saturday at 2; Sunday at 3; through 1/20; $20 to $24. Riverside Shakespeare Company production, **Playhouse 91,** 316 East Ninety-first Street (831-2000).

THE ROTHSCHILDS—Mike Burstyn is the star of the musical by Jerry Bock, with lyrics by Sheldon Harnick, and book by Sherman Yellen, based on Frederick Morton's biography, which traces the rise of a man from the Frankfurt ghetto, together with his five sons, who finally create the most powerful banking houses of Europe; directed by Lonny Price. Featured in the cast are John Loprieno, Ray Wills, Charles Rubey, Nick Corley, and David Cantor. Wednesday at 2:30 and 8, Thursday and Friday at 8, Saturday at 2:30 and 8, Sunday at 2:30 and 6:30; $35 to $37. Opened: 2/25/90. At the **Circle in the Square Downtown Theater,** 159 Bleecker Street (254-6330).

SEX, DRUGS, ROCK-AND-ROLL—The greatly and bilaterally talented Eric Bogosian, who writes as well as he acts, and acts as sharply as he writes, appears in a one-man show, exploring three American obsessions (as named in the title); directed by Jo Bonney. Tuesday through Friday at 8; Saturday at 7 and 10; Sunday at 3; $29.50; has resumed performances through 1/6. **Orpheum Theater,** 126 Second Avenue (477-2477).

SHERLOCK HOLMES: THE ECLIPSE CONSPIRACY—Written and directed by Fred Fondren, play involves Holmes and Watson romping through intrigue, exposing spies, and combating their mortal enemy, wicked Professor Moriarty. Wednesday through Saturday at 8; $10; through 2/2. At the **Prometheus Theater**, 239 East Fifth Street (477-8689).

SMOKE ON THE MOUNTAIN—Connie Ray's blue-grass musical comedy about a depression-era family traveling through the South bearing witness to their religion with banjo, fiddle, and songs; directed by Alan Bailey. Featured in the cast are Connie Ray, Reathel Bean, Jane Potter, Kevin Chamberlin, Robert Olsen, Linda Kerns and Dan Manning. Wednesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3 and 7; $30. At the **Lamb's Theater**, 130 West Forty-fourth Street (997-1780).

THE SUM OF US—David Stevens's play, starring Tony Goldwyn, with Richard Venture, Neil Maffin, and Phyllis Somerville; and directed by Kevin Dowling, tells of an unconditional love story about a father and his son. The play is set in Australia. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7:30; $27.50 to $32.50. At the **Cherry Lane Theater,** 38 Commerce Street (989-2020).

TAKING STOCK—A three-character comedy by Richard Schotter about two middleaged gentlemen who take inventory of their sporting goods store on the Upper West Side; directed by Marilyn Chris. Featured in the cast are George Guidal, Stephen Singer, and Lee Wallace. Phone theater for specific details. At the **Jewish Repertory Company Theater,** 344 East Fourteenth Street (505-2667).

TOWNSHIP FEVER—Mbongeni *(Sarafina!)* Ngema's new South African musical (he's responsible for the entire book, music, and lyrics, musical arrangements, orchestrations, concept, choreography, and direction—honest!) presents an insider's view of the toll that apartheid has taken on striking workers. The cast features Sandiswa Dlathu, Brian Mazibuko, Bheki Mqadi, and Bhoyi Ngema, plus twenty-four more actors and fourteen musicians. Through 1/20; $15 to $35; Tuesday through Saturday at 8, Saturday at 2, Sunday at 2 and 7. A Lincoln Center production at the Brooklyn Academy of Music's **Majestic Theater,** 651 Fulton Street, Brooklyn (1/718-636-4126).

THE VOICE OF THE PRAIRIE—John Olive's play is about a farmer who is persuaded to tell the stories of his itinerant and exuberant youth by a pioneer radio operator; directed by John Daines. Featured in the cast are Jack Cirillo, Wendy Barrie-Wilson, and Kevin Geer. Showtimes are Wednesday and Thursday at 8, $23; Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7; $25; through 1/6. At the **Chelsea Stage Theater,** 441 West Twenty-sixth Street (760-9810).

WE'VE GOT TODAY!—Ron Golding and Chris Fields star in a musical; the music and lyrics are by Michael Hansen, the book is by Sidney Morris, the directpr is John Wall. The plot tells of a composer and an artist, one with AIDS. Thursday and Friday at 8:30, Saturday at 7 and 10, Sunday at 7; $15. At the **Wings Theater,** 154 Christopher Street (627-2961).

WHEN WE DEAD AWAKEN—Henrik Ibsen's classic, directed by Eve Adamson, about an aging artist (Arnold Rubeck) who encounters a mysterious woman (Angela Vitale) as well as his lost youth, and their voyage from a health resort into the wild mountainside; through 2/15/91; Thursday through Saturday at 8, Sunday at 3; $16. In rotating repertory with Jean Cocteau's *The Infernal Machine* (which see, through 2/1), directed by Robert Hupp. A Jean Cocteau Repertory Theater production at the **Bouwerie Lane Theater,** 330 Bowery (677-0060).

OFF OFF BROADWAY

THE BAD PLAY—Ana Maria Simo's play about a suburban American family and their Cuban maid, complete with seduction, hypochondria, inappropriate song and dance; directed and choreographed by Stephanie Skura. Featured in the cast are Saskia Noordhoek Hegt, Karl Anderson, Stephanie Skura (the choreographer-director), Eric Diamond, Barrie Raffel, and Karen Langevin. 1/3 to 6, 10 to 13, 17 to 20, and 24 to 27 at 9:30; $10. **Performance Space 122,** 150 First Avenue (477-5288).

DARK HOURS—Jennifer Maisel's play tells the story of a sculptor blinded at the height of his career, and the woman who comes to take care of him, and to cherish him, and to want him for her own; directed by Dan Oliverio. Thursday through Saturday at 8, Sunday at 3; $10. 1/10 through 27. An Antrobus production at the **Studio Four-A Theater,** 29 East Nineteeth Street (691-8366).

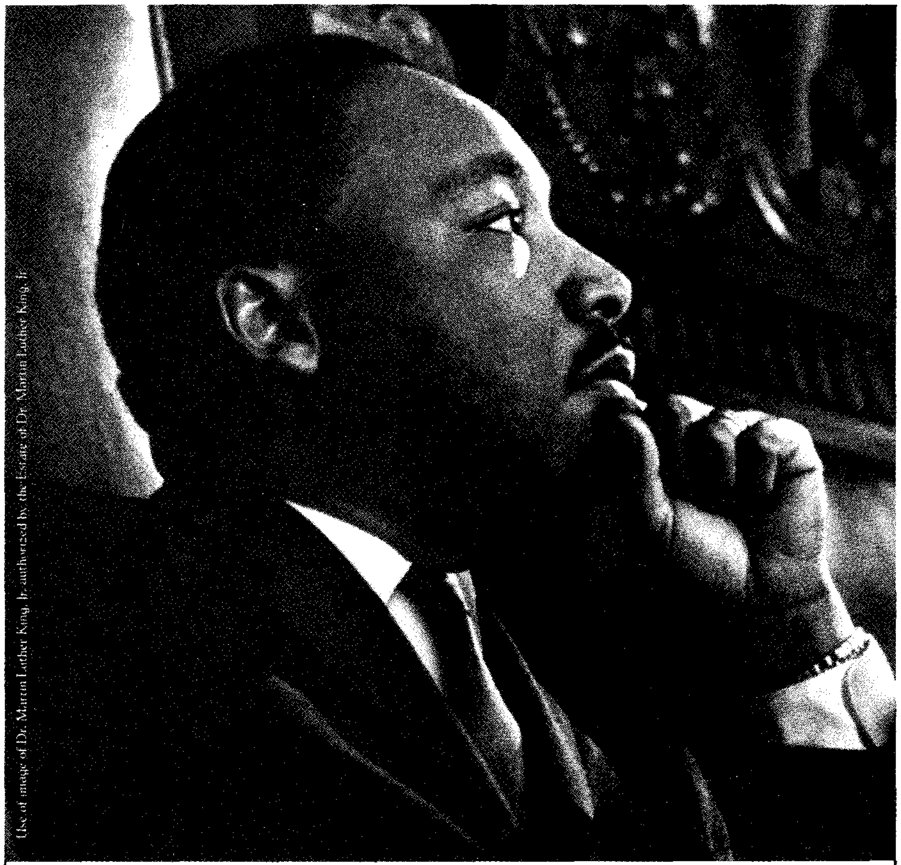
THE FINE ART OF FINESSE—Marivaux's romantic comedy, wherein a countess discovers her whims are insufficient to rule her love life; directed by Richard Morse. Saturday at 5 and 9, Sunday at 2; $12; through 1/12. **Pearl Theater,** 125 West 22nd Street (645-7708).

FROZEN STYPH—At Ronald Jay Cohen's comedy, audiences are invited to attend a dinner party in honor of the late frozen food king. Evening includes dinner. Wednesday through Sunday at 8; $65. A Participatory Theater production at **Il Sole**, 40 West Fifty-sixth Street (769-6899).

THE GIFT OF WINTER—Michael Slade's stage adaptation based on the book by John Leach and Jean Rankin, with music by David Evans and lyrics by Faye Greenberg. The director is James Learned, and the play is set in a town of long, long ago, and offers an explanation of the history of snow, complete with an ogre, the Grinch, and the Abominable Snowman. It has something for the whole family. Friday at 7:30, Saturday and Sunday at 1 and 3:30; $5 to $7; through 1/20. At the **TADA Theater,** 120 West Twenty-eighth Street (627-1732).

GUILT WITHOUT SEX—Marilyn Sokol stars in a comedy revue with music. Thursday through Saturday at 8:30, Wednesday at 2:30, Sunday at 3:30; $15; through 1/12. At the **Theatre Arielle**, 432 West Forty-second Street (564-8038).

LINE—Israel Horovitz's play about five people who want to be first in line, directed by Doug Lieth, choreographed by Leava Hall; Wednesday, Saturday, Sunday at 9:30; $10. In repertory with *I—Land*, excerpts from Sonia Picer's novel about the ups and downs of daily life in Manhattan; directed by Laura Josepher, Thursday and Friday at 9:30; $10. **Thir-**



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teenth Street Theater**, 50 West Thirteenth Street (675-6677).● ●

THE MISANTHROPE—Moliere's satirical drama on manners, mores, and unrequited love, translated by Richard Wilbur, directed by Eleanore Tapscott. Thursday through Saturday at 8, Sunday at 3; $10; 1/10 through 2/24. At the **Westside Repertory Theater**, 252 West Eighty-first Street (874-7290).

THE MUMMER'S PLAY—A retelling of the battle between St. George and the Dragon with surviving texts and contemporary parallels, by Stephen Policoff; directed by Barbara Vann. Thursday through Sunday at 8, Sunday at 3; $5; through 1/6. At the **Medicine Show Theater**, 81 East Second Street (254-3566).

MURDER AT MIDNIGHT—Audience participation murder mystery, written and directed by Joni and Ron Pacie. Tuesday at 8, Thursday and Friday at 11 p.m., Sunday at 10 p.m.; $25. At the **Theater East**, 211 East Sixtieth Street (838-8528).

SILENCE EQUALS INCONVENIENCE—Robert Coles's absurdist play, directed by Stephanie Correa, deals with the issues of violence against homosexuals. 1/2, 4, 5, 6, 9 to 13, all at 8; $10. At the **Sanford Meisner Theater**, 164 Eleventh Avenue (206-1764).

STARMITES—A rock and roll romp through Inner Space, with music and lyrics by Barry Keating, book by Barry Keating and Stuart Ross; directed by Gabriel Barre. It concerns a shy young girl who finds herself in her favorite comic book world where she battles the forces of evil, saves the galaxy, and still makes it home in time for dinner. Friday at 7, Saturday at 3 and 7, and Sunday at 3; through 1/18/31. At the **Hartley House**, 413 West Forty-sixth Street (666-1716).

THREE SISTERS—Anton Chekhov's classic about love and the struggle for happiness, directed by Harv Dean; with a cast of fourteen. Wednesday through Saturday at 8, Sunday at 3; through 1/27. **Second Studio for Actors,** 163 West 23rd Street (463-7050).

TONY 'N' TINA'S WEDDING—A wedding takes place, with you as a guest, at St. John's Church, **81 Christopher Street**; then you attend a reception at **147 Waverly Place**, with Italian buffet, champagne, and wedding cake. Tuesday through Saturday at 7, Sunday at 2; phone for prices. (279-4200).

TWO ONE-ACTERS—First comes a preceding monologue by David Mamet, and then: Michael Quinn's contemporary comedic farce, *Businessman's Lunch*, and then a dark psychological drama, Lanie Robertson's *The Insanity of Mary Girard*; both directed by Evan Shapiro. 1/2, 3, 4, 5, 9, 10, 11, 12, at 8; $10. An ESS Production at the **Cooper Square Theater**, 50 East Seventh Street (228-0881).

WE ARE YOUR SISTERS—*(Black Women in the Nineteenth Century)*: A documentary drama, wherein four women talk together about their childhood experiences under slavery; adapted by Stephanie von Hirschberg and Ardelle Striker from a collection edited by Dorothy Sterling; directed by Leon E. Bailey. 1/9 through 27; $10; phone theater for specifics. At the **Mazur Theater**, 555 East Ninetieth Street (787-0422).

WHAT THE BUTLER SAW—A revival of the late Joe Orton's 1969 classic comedy of off-color errors with mistaken identities, sexual perversions, psychological parlor games in an unusual insane asylum; directed by Barbara Scholfield. Featured in the cast are Colleen DeSalvo, Christine Zito, Andrew Greenway, Paul Todaro, Gregg Rothman, and Pete Smith. Wednesday through Saturday at 8; $10. An Independent Theater production at the **House of Candles Theater,** 99 Stanton Street (353-3088).

WHITE STONES—A theater piece with folk-rock music that tells the story of a boy rushing to discover his own salvation as he battles the unraveling of his mind; written and composed by William L. Bocsky and directed by Toni Kotite. Featured in the cast are Brenda Daly, John Dee, Fred Fairman, Douglas Weston, Brian Jennings, Marisol Massey, and Joe McKenna, plus a rock band acting as a Greek chorus, and a photographer attempting to relate sympathetically to his schizophrenic brother. Thursday through Sunday, 1/4 through 20, at 8; $10 to $12. At **La MaMa E.T.C.**, 74A East Fourth Street (475-7710).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

ART
EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

Galleries are generally open Tue.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

NANCY BLESS/WILLIAM RAMAGE—Black-and-white photographs that portray events in and around Cincinnati between 1985–90/A centripetal installation. Through 1/5. Urdang, 23 E. 74th St. (288-7004).

CHRISTOS CARAS/DIMITRIS MYTARAS— Expressionistic paintings by two Greek artists; through 1/30. Metropolis, 790 Madison Ave. (249-7844).

JOHN F. FRANCIS—Still lifes and portraits by a Philadelphia painter (1808–1886); through 1/5. Berry-Hill, 11 E. 70th St. (744-2300).

MARK GERO—New wood sculpture; through 1/25. Weintraub, 988 Madison Ave. (879-1195).

PIERRE ET GILLES—Collaborative "devotional" portraits and large painted photographs that depict images of close friends and well-known personalities, each placed in an idyllic setting; through 1/8. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

GLENN GOLDBERG—Paintings on wood panels that employ a perspectival grid plan that begins at the horizon line and diminishes from there; through 1/9. Knoedler, 19 E. 70th St. (794-0550).

DAVID HELM—A sculpture installation titled "General Admission, Reservations Required" utilizing exaggerated pie charts and bar graphs painted onto large screens and suspended off the walls; 1/8–2/2. Sculpture Center, 167 E. 69th St. (879-3500).

RICHARD KILEEN/ELEANORA OLIVETTI—Cut-out works with symbols drawn from Maori culture by a New Zealand artist/Collages of color photographs; 1/8–2/2. Urdang, 23 E. 74th St. (288-7004).

GEORGE MCNEIL—New paintings based on New York City's neighborhoods; 1/8–2/2. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

PABLO PICASSO—Ceramics, linoleum cuts, and works on paper; through 2/28. Kahan, 922 Madison Ave. (744-1490).

NAHUM B. ZENIL—Paintings that use the self-portrait as a vehicle for rapt personal scrutiny, by this Mexican artist whose imagery is often compared to Frida Kahlo's; through 1/12. Martin, 23 E. 73rd St. (288-2213).

57th Street Area

CHARLES BIEDERMAN—Abstract geometric paintings, gouaches, and reliefs; 1/5–30. Borgenicht, 724 Fifth Ave. (247-2111).

CHRISTIAN BOLTANSKI—New sculpture in an exhibition titled "Dead Swiss"; through 1/19. Goodman, 24 W. 57th St. (977-7160), Mon.–Sat. 10–6.

WILLEM DE KOONING/JEAN DUBUFFET—An exhibition of paintings of women by both artists—the 1950–51 "Corps de dames" by Dubuffet and De Kooning's "Women," executed during 1950–53—that examines the pictorial and social sources of these works. Through 1/19. Pace, 32 E. 57th St. (421-3292).

KIM DO—Landscape paintings that take in angles of vision beyond those perceived by the human eye; 1/5–2/2. Tatistcheff, 50 W. 57h St. (664-0907).

P. S. GORDON/SUSAN SHATTER—Recent still life watercolors characterized by opaque passages of color and broad washes/Recent watercolors of the Grand Canyon and Alaska; 1/5–26. Fischbach, 24 W. 57th St. (759-2345).

WAYNE HIGBY/REBEKAH LASKIN—Raku bowls/Enamel brooches that are miniature paintings. Through 1/5. Drutt, 724 Fifth Ave. (974-7700).

PAUL H-O—New sculpture that meshes the organic with symbols of modern culture; 1/4–2/2. Ross, 50 W. 57th St. (307-0400).

DAVID HOCKNEY—Recent paintings and prints that depict California landscapes, seascapes of the Pacific Ocean, interiors of the artist's house in Malibu, still lifes, and portraits, plus recent photographs and laser prints, through 1/5, at Emmerich, 41 E. 57th St. (752-0124); prints and photographs, through 1/26, at Drake, 50 W. 57th St. (582-5930).

HANS HOFMANN—Large painted panels that were made in 1950 as studies for a never-realized mural for the city of Chimbote, Peru; trough 1/26. Emmerich, 41 E. 57th St. (752-0124).

BILL JACKLIN—Paintings and drawings of crowds in parks and other areas of New York City that reveal the invisible current of energy that connects all human life; through 1/19. Marlborough, 40 W. 57th St. (541-4900).

FREDERICK KIESLER/LEONARD STOKES—Furniture drawings by this painter, architect, poet, and set designer who died in 1965/Collages using printed images from books. Through 2/2. McCoy, 41 E. 57th St. (319-1996).

LEE KRASNER—Abstract paintings from 1965 to 1970; 1/4–26. Miller, 41 E. 57th St. (980-5454).

DAVID KRUEGER—Drawings with environmental themes; 1/4–31. Frumkin/Adams, 50 W. 57th St. (757-6655).

FREDERICK MECKSEPER—A retrospective of prints by this artist whose still lifes are characterized by their mysterious ingredients, such as sundials, labyrinths, and puffs of smoke; through 1/12. Fitch-Febvrel, 5 E. 57th St. (688-8522).

CREIGHTON MICHAEL—Linear wood wall sculptures that incorporate areas of stretched and painted linen; through 1/16. Siegel, 24 W. 57th St. (586-0605).

KARL MOMEN—New paintings and sculpture by this artist/architect who once worked as an assistant to Le Corbusier; 1/8–31. Del Re, 41 E. 57th St. (688-1843).

JAMES MOORE—Illusionistic still-life paintings that depict tabletop groupings of fruits and vegetables in muted surroundings; 1/2–2/28. Schmidt-Bingham, 41 W. 57th St. (888-1122).

VICTOR PASMORE—A retrospective of paintings by this 82-year-old British artist who was a co-founder of the Euston Road School; through 2/17. Center for International Contemporary Arts, 724 Fifth Ave. (586-2422).

WALTER PICHLER/ARNULF RAINER—Drawings/Self-portraits. Through 1/19. Ulysses, 41 E. 57th St. (754-4666).

ROLPH SCARLETT—Paintings, watercolors, and monoprints of geometric abstractions, from the 1940s; 1/5–2/6. Schoelkopf, 50 W. 57th St. (765-3540).

EGON SCHIELE—Watercolors and drawings on loan from museums and private collections in Europe and the United States; through 1/12. St. Etienne, 24 W. 57th St. (245-6734).

GEORGE SUGARMAN—Recent collages; through 1/19. Washburn, 41 E. 57th St. (935-7697).

JORGE TACLA—A new series of imaginary landscapes painted in reverse, like negatives; 1/8–2/9. Haime, 41 E. 57th St. (888-3550).

FREDERIC MATYS THURSZ—Paintings and works on paper that serve as new entries in a "diary" that continues to document this artist's forty-year exploration of color; 1/8–2/9. Lelong, 20 W. 57th St. (315-0470).

RICHARD TUTTLE—New wall sculptures and drawings; through 1/12. Blum Helman, 20 W. 57th St., 2nd and 8th floors (245-2888).

JOE WILDER—Recent still-life paintings of fruit and flower arrangements; through 1/11. Babcock, 724 Fifth Ave. (535-9355).

SoHo and TriBeCa

EDMUND ALLEYN—Paintings of images associated with a country idyll—a speedboat, deck chairs, figures sunning on a dock, a tennis court—set against monochromatic backgrounds of black, indigo, or magenta; through 1/5. 49th Parallel, 420 W. Broadway (925-8349).

JENNIFER BARTLETT—Pastels; 1/5–2/2. Cooper, 155 Wooster St. (674-0766).

PAMELA BERKELEY—Painted portraits of well-known actors and actresses that attempt to de-emphasize their stage and screen personae; 1/5–26. Einstein, 591 Broadway (226-1414).

THERESA BERNSTEIN—Watercolors and prints from 1918–1932; through 2/23. Sragow, 67–73 Spring St. (219-1793).

GUILLAUME BIJL—Recent sculptures titled "Compositions Trouvees"; through 1/12, at Shainman, 560 Broadway (966-5777); an installation titled "Martin Phillips Formal Wear Rental, Inc.," through 1/26, at Koury Wingate, 578 Broadway (966-5777).

MACYN BOLT—Carved and painted wood sculptures that resemble artifacts; through 1/31. Bromm, 90 W. Broadway (732-6196), by appointment only, Mon.–Fri. 10–5.

ALFONSE BORYSEWICZ/ADAM CVIJANOVIC—Metaphysical works by both; through 1/12. Anderson, 63 Thompson St. (431-8547).

ANGELA BOURODIMOS—Works made with polyester resin that incorporate symbols of nature and culture; 1/3–26. Lang & O'Hara, 568 Broadway (226-2121).

DAVID BUTLER—Cut, folded, and painted tin sculptures of real and fantastical animals, whirligigs, trains, biblical scenes, and his own dreams, by this 92-year-old Louisiana artist; through 1/12. Ricco/Maresca, 105 Hudson St. (219-2756).

DEBORAH BUTTERFIELD—New sculptures of horses utilizing corroded and brightly-colored found metal from oil drums, cars, and farm machinery; through 1/12. Thorp, 103 Prince St. (431-6880).

ALAN CHARLTON—A site-specific painting installation of fifty-eight canvases entitled "Four Walls Four Greys," by a British artist; 1/5–22. Louver, 130 Prince St. (925-9205).

CARMEN CICERO—Recent paintings and watercolors that reflect his continuing fascination with the mysterious, combining "Italian romance"—flowers, water illuminated by the moon, etc.—with an air of foreboding and a cinematic sensibility; through 1/5. Kelly, 591 Broadway (226-1660).

CHARLES CLOUGH—New paintings; through 1/5. American Fine Arts, 40 Wooster St. (941-0401).

PAPO COLO—An installation titled "Holy Wars"; through 1/19. The Cultural Space, 336 Canal St. (966-6988).

SHEPPARD CRAIGE/MICHELLE MURPHY—New paintings by both; 1/3–24. Perlow, 560 Broadway (941-1220).

JEFFREY DENNIS—New paintings that explore scale through the juxtaposition of disparate images; through 1/19. Ala, 560 Broadway (941-1990).

DANA DUFF—New sculptural works incorporating ceramics, glass, and fabric; through 1/12. Protetch, 560 Broadway (966-5454).

ART

ANH DUONG—Figurative paintings; through 1/5. Sperone Westwater, 121 Greene St. (460-5497).

MICHEL FRERE/MARY HAMBLETON—Recent expressionistic paintings and sculpture by a Belgian artist/New monotypes; 1/5–2/6. Auchincloss, 558 Broadway (966-7753).

DEWITT GODFREY/PETER HRISTOFF—Large-scale works on paper that explore the physicality of this sculptor's materials/A journal that combines painting, drawing, and collage; 1/3–26. Beitzel, 102 Prince St. (219-2863).

ROBERT GNIEWEK—Realist paintings of nocturnal cityscapes; through 1/5. Helander, 415 W. Broadway (966-9797).

DUNCAN HANNAH—Narrative paintings that depict imaginary scenarios; 1/5–26. Cowles, 420 W. Broadway (925-3500).

KEITH HARING/JEAN-MICHEL BASQUIAT—Paintings by both; through 2/9. Shafrazi, 130 Prince St. (274-9300).

ROHAN HARRIS—Abstract sculptures that start with wood understructures which the artist wraps with cloth, then covers with papier mache, oil paint, gel, and plaster; 1/5–2/7. Hoffman, 429 W. Broadway (966-6676).

FRANK HYDER—"Spirit Boxes" with painted panels that open to reveal entirely different interior images; through 1/26. Shapolsky, 99 Spring St. (334-9755).

MARGARET PONCE ISRAEL—A recreation of her Greenwich Village studio, and a selection of works, including screens, ceramic furniture, and vessels influenced by forms in nature; through 1/22. Twining, 568 Broadway (430-1830).

JON KESSLER—New sculpture; through 1/5. Luhring Augustine, 130 Prince St. (219-9600).

YEONG-GILL KIM—New monochromatic paintings that evoke the artist's childhood in Kyung-Joo, Korea; 1/5–26. Yi, 249 Centre St. (334-5189).

ANDERS KNUTSSON—Paintings made with phosphorescent pigments; through 1/5. Bennett Siegel, 140 W. Broadway (385-4434).

BARBARA KRUGER—An installation of text and photographic images that will make use of the entire gallery; 1/5–26. Boone, 417 W. Broadway (431-1818).

BRUCE KURLAND—Paintings of still life—fowl, game, fruits, and exotic flowers—arranged to suggest metamorphosis; through 1/19. Munroe, 130 Prince St. (334-6494).

ROBERT KUSHNER—Black-and-white prints, including a recent project titled "Pelleas & Melisande," a portfolio of seven drypoint etchings based on the French Symbolist play; through 1/26. Crown Point Press, 568 Broadway (226-5476).

JIM LUTES/HEATHER NICOL—Abstract paintings with aggressive markings by a Chicago artist/A site-specific sculpture installation titled "Trinity" that consists of three architectonic structures; 1/2–26. LedisFlam, 584 Broadway (925-2806).

AGNES MARTIN—New minimal paintings; through 1/12. Pace, 142 Greene St. (421-3292).

MCDERMOTT AND MCGOUGH—Recent collaborative paintings; through 1/5. Sperone Westwater, 142 Greene St. (431-3685).

MARIO MERZ—Recent works that continue his improvisational exploration of life, nature, shelter, and other universals; through 1/2. SteinGladstone, 99 Wooster St. (925-7474).

HELMUT MIDDENDORF—New paintings; through 1/5. Nosei, 100 Prince St. (431-9253).

JOHN MURPHY/ALIGHIERO E BOETTI—Paintings/Drawings. Through 1/26. Weber, 142 Greene St. (941-8727).

J.B. MURRY—Spiritual drawings by this "Outsider" artist who was born in Georgia in 1907 and died there in 1988; through 1/9. Kind, 136 Greene St. (925-1200).

PETER NADIN—"Poetry Room"—a one-year installation that changes monthly; through 8/31/91. American Fine Arts Co., 40 Wooster St. (941-0401).

CLAES OLDENBURG/COOSJE VAN BRUGGEN—Recent collaborative sculptures and drawings; through 1/12. Castelli, 420 W. Broadway (431-5160).

CLAES OLDENBURG—Recent lithographs from Gemini G.E.L.; through 1/12. Castelli Graphics, 578 Broadway (941-9855).

ERIC ORR/MIGUEL ANGEL RIOS—Paintings and sculpture/Totemic sculptures, wall reliefs, drawings, and maquettes; 1/5–2/2. Baghoomian, 555 Broadway (941-1410).

DAVID PARRISH—Photo-Realist still-life paintings; through 1/25. Meisel, 141 Prince St. (677-1340).

A.R. PENCK—Early drawings, including portraits, nudes, and everyday scenes executed between 1959–1963, and etchings, lithographs, and woodcuts, from 1986–1990; through 1/12. Roeder, 545 Broadway (925-6098).

ALBERT POPE—Ink-wash drawings and models of architectural projects produced between 1984–1989; through 1/26. Nichols, 83 Grand St. (226-1243).

ROBERT REID—Watercolor paintings based on landscape; 1/8–2/10. Bace, 584 Broadway (925-3989).

JUDY RIFKA—A decade of works on paper, ranging from densely-worked oilstick on heavy paper, to watercolor washes layered with cut-outs, to black marker on gold foil; through 1/5. Alexander, 59 Wooster St. (925-4338).

MARGO SAWYER—Sculpture and related works on paper; 1/5–26. Toll, 146 Greene St. (431-1788).

ALAN SCARRITT—Sculptures made from found objects combined in different ways, photographic works, and a sound installation with its own phone line, tape decks, and movement detectors activated by gallery visitors; through 1/26. Lorence-Monk, 578 Broadway (431-3555).

CHRISTINA SCHLESINGER/NORRIS EMBRY—Recent large-scale paintings of birch tree trunks that reflect the artist's desire to connect the natural landscape with the human spirit/Works on paper that depict compositions of male and female nudes; 1/3–2/2. Katzen, 475 Broome St. (966-4469).

RUSSELL SHARON—New landscape paintings and animal sculptures; through 1/5. Broder, 596 Broadway (274-0700).

FRANK STELLA—New works; through 1/26. 65 Thompson Street, 65 Thompson St. (219-2219).

MYRON STOUT—Paintings and drawings from the artist's estate; through 1/31. Flynn, 133 Crosby St. (966-0426).

THEODORE SVENNINGSEN—Paintings; 1/5–2/5. Sermas, 19 Greene St. (431-5743).

RUFINO TAMAYO—Prints made at the Mixografia Workshop; through 1/12. Dorsky, 578 Broadway (966-6170).

ELLEN WEINER—Paintings in which Constructivist and geometric shapes are combined with references to natural forms; 1/3–26. Pearl, 420 W. Broadway (966-5506).

DAVID WOJNAROWICZ—Mixed-media paintings and sculpture, plus photography; through 1/15. Exit Art, 578 Broadway (966-7745).

Other

COLIN CHASE—Recent sculptures that incorporate found objects and refer to contemporary and ancient civilization; through 1/19. Jamaica Arts Center, 161–04 Jamaica Ave., Jamaica, N.Y. (718-463-7700).

GLENN LIGON/JEAN VONG—Paintings that address issues such as racism, using political and literary texts/Multiple panel color photographs; 1/3–27. PS 122, 150 First Ave. (228-4150).

HARLAND MILLER—Large-scale paintings that incorporate found objects; through 1/5. Prisunic, 409 W. 14th St. (633-1624).

RUBEN TREJO—Recent bronze sculptures that take a humorous look at Mexican history and culture, by a Mexican artist; through 1/4. Intar, 420 W. 42nd St. (695-6134), Mon.–Fri. 12–6.

YUKINORI YANAGI—An installation for which the gallery's walls have been surfaced with mirrors to create the illusion of a circle, titled "Hi-no-maru (rising sun)"; through 1/19. Storefront for Art & Architecture, 97 Kenmare St. (431-5795).

GROUP SHOWS

Madison Avenue and Vicinity

ADELSON—25 E. 77th St. (439-6800), Mon.–Fri. 9:30–5:30. 19th and 20th-century American works by Bellows, Burchfield, Cassatt, Catlin, Church, Heade, Homer, LaFarge, Prendergast, Sargent, others; 1/3–31.

ARSENAL—Fifth at 64th St., in Central Park (360-1309). "The Wreath: Interpretations," with wreaths by Chavez, Cleveland, O'Connor, Wallace, others; through 1/4.

CDS—13 E. 75th St. (772-9555). Sculpture by De Staebler, Edwards, Egan, Fonseca, Michel, Peter, Suarez; 1/5–2/28.

CUCALON—145 E. 72nd St. (472-8741). Works by Albacete, Bluhm, Bravo, Carrington, Nevelson, Seligmann, Wegman, others; through 2/4.

CUDAHY'S—170 E. 75th St. (879-2405). Small-scale realist paintings by Basham, Bralds, Godbee, Hendrix, Orr, Zaugra, others; through 1/5.

GRAHAM MODERN—1014 Madison Ave. (535-5767). Sculpture and paintings, by Crile, Duesberry, Fried, Keerl, Poor, Schley, Thorne, others; 1/4–30.

HAMILTON—19 E. 71st St. (744-8976). Drawings and prints by Archangelo, Bochner, Christo, David, Feltus, Fink, Oldenburg, Renouf, Stephan; through 1/15.

HIRSCHL & ADLER—21 E. 70th St. (535-8810). "The British Imagination: 20th-Century Paintings, Sculpture, and Drawings," with works by Auerbach, Bacon, Nash, Freud, Kossoff, Nicholson, Sutherland, others; through 1/12.

LA BOETIE—9 E. 82nd St. (535-4865). "The Psyche Unleashed: German Art 1905–1925," with works by Grosz, Kirchner, Nolde, Pechstein, Schwitters, Schlemmer, others; through 1/12.

MARBELLA—28 E. 72nd St. (288-7809). Late 19th and early 20th-century American paintings by Bierstadt, Clark, Hallowell, Rothbort, Wiggins, others; through 2/16.

MARYMOUNT MANHATTAN—221 E. 71st St. (517-0634). "Critical Situations," with works by Collins, Hsueh, Hutchings; through 1/26.

MATHES—851 Madison Ave. (249-3600). European drawings, by Balthus, Degas, Gonzalez, Le Corbusier, Michel, Sironi, others; through 2/2.

NISSMAN, ABROMSON—52 E. 76th St. (288-1862), Mon.–Sat. 10–6. Drawings from 1525 through 1900, by Bandinelli, Tiepolo, Tintoretto, Zuccaro, others; 1/7–12.

RALPH—43 E. 78th St. (288-5222). Annual exhibition of objects from prehistory to the present; 1/2–2/2.

SHEPHERD—21 E. 84th St. (774-3392). 19th-century watercolors and small antique frames; through 1/31.

SOZZANI—21 E. 69th St. (744-3249). Venetian glass vases produced by the Pavanello family; through 1/15.

YORK—21 E. 65th St. (772-9155). 19th and 20th-century American paintings and works on paper, by Bluemner, Copley, Davis, O'Keeffe, Stell, Trunk, others; through 1/31.

57th Street Area

CLARK—24 W. 57th St. (246-2205). Ceramic works by Ferguson, Pharis, Weiser; through 1/5.

DE NAGY—41 W. 57th St. (421-3780). "40th Anniversary Exhibition," with works by Boxer, Forsman, Goodnough, Grooms, Kozloff, Lasker, Noland, Porter, Rivers, Torres, others; through 1/16.

FEIWEL—24 W. 57th St. (977-9060). Works on paper by L. Dillon, D. Dillon, Joyce, Sis, Teague; through 1/5.

FRENCH—41 W. 57th St. (308-6440). Works by Beal, Erlebacher, Hawley, Nice, Scott, Witkin; 1/2–2/2.

I.B.M.—Madison Ave. and 56th St. (745-6100), Tue.–Sat. 11–6. "Japanese Archeological Ceramics, 10,500 B.C.–A.D. 1185: The Rise of a Great Tradition"; "Basel: A City of Museums"; through 2/9.

KENT—41 E. 57th St. (980-9696). "The Times, The Chronicle & The Observer," with works from the 1960s by Artschwager, Baldessari, Celmins, Morley, Richter, Warhol, others; through 2/9.

PRATS—24 W. 57th St. (315-3680). Small-format works by Aguilar, Bird, Bohary, Casamada, Guinovart, Pijuan, others; through 1/19.

ROSENFELD—50 W. 57th St. (247-0082). Realist and abstract American paintings and drawings from 1910–1950, by Archipenko, Benton, Dove, Gropper, Hartley, Marsh, Shahn, Tchelitchew, others; through 1/31.

SOLOMON—724 Fifth Ave. (757-7777). Works by Hesse, Lawler, Martin, Meyer, Pfaff, Smith, Winsor; through 1/19

TILTON—24 W. 57th St. (247-7480). "Forbidden Games," with works in a variey of media that explore the anxieties of childhood, by Arbus, Fischl, Kelley, Knowlton, Pondick, Smith, others; 1/3–2/2.

SoHo and TriBeCa

A/D—560 Broadway (966-5154). Works by Andre, Barth, Cage; through 1/17.

ARTISTS SPACE—223 W. Broadway (226-3970). "Post-Boys & Girls: Nine Painters"; "Energeia: A Sculptural Installation by Robert Gero"; "Body Language: Studies in Female Expression"; "Artists Space's Underground: Installation by Gail Rothschild"; through 1/5.

AUDIELLO—142 Greene St. (966-8830). Works by Brown, Davey, Pardo, Seager; through 1/12.

BAER—476 Broome St. (431-4774). Works by Belcher, Carter, Golub, Lemieux, Spero, Wasow, others; 1/5–2/2.

BERLAND HALL—579 Broadway (274-9580). Works by Alexander, Hauft, Hohn, Reynolds, Weiner, Wright; through 1/5.

BETTAL—137 Duane St. (233-7824). Paintings and sculpture by Chambers, Van Leeuwen, Mukamal, Shnurov, others; 1/3–26.

BITTER-LARKIN—597 Broadway (219-0150). "Languages: Conceptual Forms," with works by Broodthaers, Cadere, Corillon, On Kawara, Kosuth, Seager, Weiner; through 1/26.

BROWN—560 Broadway (219-1060). "The Construction of Knowledge," with works by Diao, Dion, Greene, Moura; through 1/19.

COOPER—At 155 Wooster St. (674-0766). Works by gallery and invited artists; through 1/29.

DAVIDSON—415 W. Broadway (925-5300). Sculpture by Calder, Degas, Hepworth, Moore, Rickey, Rivers, others; 1/5–26.

ENGELHORN—591 Broadway (966-6882). Works by Capps, Fredenthal, Hoffmann, Kohn, Sasaki, Tischler, Van Lingen; through 1/26.

FICTION/NONFICTION—21 Mercer St. (941-8611). New works by Barrette, Hammond, Salo, Wesley; through 1/12.

GOOD—532 Broadway (941-8066). "Processing Syntax," with works by Burton, Haynes, Humphries, Kalina, Lasker, Weatherford, Zinsser, others; 1/5–2/9.

HARRIS—383 W. Broadway (431-3600). Works by Benton-Harris, Celender, Haas, Kwilecki, Wilkerson; through 1/5.

HARVEY—537 Broadway (925-7651). Works by Fluxus artists; through 1/12.

HENRY STREET SETTLEMENT—466 Grand St. (598-0400). Works inspired or provoked by the New York subway system, by Azaceta, Birch, Dennis, Tunick, others; through 1/20.

HOFFMAN—429 W. Broadway (966-6676). Works that relate to winter's warm glow, by Averbuch, Buchwald, Ferrer, Gonzalez, Okulick, Plagens, Raffael, Richards, Sullivan, others; through 1/2.

IHARA LUDENS—568 Broadway (941-0110). Works by Bridge, Kennedy, Petracca, Zinn, others; through 1/12.

KASMIN—580 Broadway (219-3219). Works by Lethbridge, Nares, Schuyff; 1/8–22.

KIND—136 Greene St. (925-1200). "The Singular Imagination," with outsider works by Drager, Finster, Lattier, Nedjar, Ramirez, Walker, Wilson, Wolfli, Yoakum, others; through 1/17.

KLEIN—594 Broadway (431-1980). "Trains," with works by Burden, Kessler, Oppenheim; through 1/26.

LENNON, WEINBERG—580 Broadway (941-0012). Works by Civera, Felber, Lucien; 1/5–2/9.

LEONARD—419 Broome St. (226-6709). "Fat Free Surrealism," with paintings by Burckhardt, Fudge, Staats, Starr, curated by Red Grooms; through 1/5.

M-13—72 Greene St. (925-3007). Works on paper by Benca, Beauchamp, Crull, Hunt, Kim, Kriesberg, Ossorio, Pensato, Stonehouse; 1/3–26.

NAHAN CONTEMPORARY—380 W. Broadway (925-3230). Works on paper by Christo, Ernst, Man Ray, Matta, Tapies, others; through 1/2.

NOLAN—560 Bradway (925-6190). Drawings by Bochner, Chamberlain, Dunham, Newman, Richter, Kippenberger, others; through 1/26.

PLUMB—81 Greene St. (219-2007). Works by Botts, Fowler, Georges, Hacker; 1/5–2/2.

POSTMASTERS—80 Greene St. (941-5711). "Idiosyncrasies in the Expanded Field," with works by Belcher, Donohue, Di Benedetto, Kelley, McCaslin, Nash, Schwartz, Scott, Wallace; 1/4–26.

PRATT MANHATTAN—295 Lafayette St. (718-636-3517). "Revisions: The Human Image," with works by Callahan, Clark, Dean, Greene, Kopystiansky, Pasti, others; through 1/5.

RUBIN SPANGLE—395 W. Broadway (226-2161). "Beyond the Frame," with works by Andre, Barry, Judd, Lewitt, Mangold, Ryman, Serra, others; through 1/5.

SCHREIBER—171 Spring St. (925-1441). Works by Harms, Lane, Weld; through 1/9.

SHAPOLSKY—99 Spring St. (334-9755). "Wood-The Eternal Medium," with works by Agostini, Arnold, Bolotowsky, Geist, Hyder, Karr, Manning, others; through 1/29.

SOHO CENTER FOR THE ARTS—114 Prince St. (226-1995). Works by Amoroso, Crawford, Grimes, Munson; through 1/5.

SOLO—578 Broadway (925-3599). Works that refer to the experience of sound, by Baechler, Baldessari, Bloom, Humphrey, Marclay, Simmons, others; 1/3–3/3.

STAIB—8 Greene St. (941-5977). Sculpture by Higashida, McKeown, Ogorzelec, Tribe, Tucker; through 1/19.

STEINBAUM—132 Greene St. (431-4224). Quilts by Akana, Cook, Grigoriadis, Dinhofer, Mangat, Pieri, Schapiro, others; through 1/5.

STUX—155 Spring St. (219-0010). "Stuttering," with works by Armleder, Dokoupil, Lavier, Leibowitz, Otterson, Steinbach, others; through 1/5.

THE CLOCKTOWER—108 Leonard St. (233-1096), Thu.–Sun. 12–6. "Positive Actions: Visual AIDS Competition"; "Electric Blanket: AIDS Projection Project"; through 1/20.

VIAFORA—568 Broadway (925-4422). Works by Franklin, Fujiyoshi, Maclean, Minelli, Powers, others; through 1/9.

WINGATE—578 Broadway (966-5777). Works by Brokish, Kardon, Kliaving; 1/5–26.

WOLFF—560 Broadway (431-7833). "Strategies for the Next Painting," with paintings by Cohen, Fitzgerald, Korman, Lasker, Marden, Mangold, Olitski, On Kawara, Ostendarp, Powley, Reed, Richter, Row; 1/8–2/9.

Other

CITY—2 Columbus Circle (879-9779). "New Scandinavian Painting," with works by ten young artists from Denmark, Norway, Iceland, Finland, and Sweden; through 1/11.

COLUMBIA UNIVERSITY—Wallach Art Gallery, Broadway and 116th St. (854-7288). An exhibition celebrating the 125th anniversary of *The Nation*, with political illustrations by Gropper, Koren, Levine, Lozowick, Shahn, Sorel, others; through 1/26.

GERING—14 W. 11th St. (353-2633). Works by Anastasi, Bradshaw, Cage, Marioni, Rauschenberg, Tobey; through 1/19.

GREY ART GALLERY & STUDY CENTER—33 Washington Square East (998-6780). "Mabou Mines: The First 20 Years"; through 1/12.

NEW YORK STUDIO SCHOOL—8 W. 8th St. (673-6466). "Discourse: The Faculty of the New York Studio School," with works by Berthot, Cajori, Goldberg, Matter, Tribe, Vicente, others; through 1/19.

PAINEWEBBER—1285 Ave. of the Americas (713-2885), Mon.–Fri., 8–6. "The World of Taiji Harada: Folk Art and Life in Japan," with paintings by one of Japan's best-known naive artists; through 1/4.

SNUG HARBOR CULTURAL CENTER—1000 Richmond Terrace, Staten Island, N.Y. (718-448-2500), Wed.–Sun. 12–5, suggested contribution $2 adults, $1 children. "Paintings by Alfredo Arcia and Robyn Ellenbogen"; "At Sea: An Installation by Alan Michelson"; "Blood Remembering: Works by Mary Carlson, Robert Gober, Patty Martori, Jack Pierson, Charles Ray"; through 1/6.

SWISS INSTITUTE—35 W. 67th St. (496-1759). "Zurich Meets New York: The Unlimited Self," with works by Baenziger, Blatter, Brunner, Wolfensberger; through 1/24.

PHOTOGRAPHY

BRUCE OF LOS ANGELES/JOSE VILLARRUBIO—Vintage physique photographs from 1949–1969/Photographs of nudes. Through 1/12. Wessel O'Connor, 580 Broadway (219-9524).

KEITH CARTER—Photographs of Texans that document the way they live, by a photographer who has lived in that state for most of his life; through 1/12. Witkin, 415 W. Broadway (925-5510).

ARNOLD EAGLE—Photographs of immigrant families taken in New York during the mid-1930s under the auspices of the WPA; 1/4–6/28. Lower East Side Tenement Museum, 97 Orchard St. (431-0233), Tue.–Fri. 11–4. Free.

HAROLD EDGERTON/HELEN LEVITT—Rare vintage prints from the 1930s made with his stroboscopic light that record everything from the impact of bullets, to birds in flight, to spontaneous emotions and dancers in motion/Photographs of people with their pets, shot on the streets of New York; 1/5–2/2. Miller, 138 Spring St. (226-1220).

NAT FINKELSTEIN—Photographs from his Warhol days and from his new book, *Girl Friends*; through 1/18. Neikrug, 224 E. 68th St. (288-7741), Fri. and Sat. 1–6.

NANCY GOLDRING—A lightbox installation with text by Robert Lax, and framed works that describe her travels through Burma and Egypt; through 1/5. Baum, 588 Broadway (219-9854).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.–Fri. 12–5, Sat.–Sun. 11–6. $3; students $1.50; seniors $1. Through 2/3: "Between Worlds: Contemporary Mexican Photography"; "Ansel Adams: The American Wilderness." Through 1/13: "...Will Be Televised: Video Documents from Asia."

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. and Wed. 11–6, Thu. 11–8, Fri.–Sun. 11–6. $3; students $1.50; seniors $1. Through 1/27: "Survivors: A New Vision of Endangered Wildlife—Photographs by James Balog." 1/5–27: "Shadow Hunters: The Nest Gatherers of Tiger Cave—Photographs by Eric Valli and Diane Summers."

HERMAN LEONARD—Photographs of jazz clubs and musicians; through 1/5. Sikkema, 155 Spring St. (941-6210).

LIEBERMAN & SAUL—155 Spring St. (431-0747). Photographs by the Bechers, Dahn, Groover, Mapplethorpe, Michals, Prince, Rainer, Simmons, Wegman; 1/5–26.

MIDTOWN Y—344 E. 14th St. (674-7200). Photographs by Jann, Pinney, Steinmetz; through 1/6.

ANDREW MOORE—Large scroll-like photographs that incorporate numerous images; 1/3–2/9. Borden, 560 Broadway (431-0166).

NEW YORK OPEN CENTER—83 Spring St. (219-2527). Works by women photographers, including Abbott, Krementz, Liebovitz, Orkin, Plachy, Rubinstein, Turbeville, others; through 1/13.

DAVID OLIVERAS—Abstract color photographs; 1/3–31. Dome, 578 Broadway (226-5068).

IRVING PENN—Vintage prints from the 1949–50 series, "Earthly Bodies"; through 1/19. Pace/MacGill, 32 E. 57th St. (759-7999).

PHOTOFIND—138 Spring St. (334-0010). "New York-...When It Was Fun!" with photographs from the late 1800s through the 1950s by Abbott, Evans, Feininger, Grossman, Shahn, Van Der Zee, others; through 1/12.

ELIOT PORTER—Photographs from the series, "Nature's Chaos"; through 1/12 (gallery will be closed from 12/22–1/2). Danziger, 415 W. Broadway (226-2565).

SONNABEND—420 W. Broadway (966-6160). Photographs by six German photographers, including Becker, Brenner, Gambke, Jade, Nieweg, Sasse; 1/5–26.

EZRA STOLLER—Photographs of the Seagram Building taken in 1958; through 1/31. Seagram, 375 Park Ave. (572-7379), Mon.–Fri. 9–5.

303—89 Greene St. (966-5605). Photographs by Cabrera, Doran, Gursky, Johnson, Kilimnick, Larner, Pruitt-Early, Ruff, Schorr, Sylvester; 1/5–2/2.

RAYMOND VOINQUEL—Figure studies, portraits, and landscapes that reflect the golden age of French cinema, by this French photographer who began his career in 1935 as a still photographer on film sets; through 1/26. Staley-Wise, 560 Broadway (966-6223).

PERFORMANCE

LA MAMA ETC.—74A E. 4th St. (475-7710). 1/4–19, Thu.–Sun. at 10: Blue Man Group in "Tubes." $10, $12.

P.S. 122—150 First Ave. (477-5288). 1/2–6 at 8: Byron Suber in "The Despair of Shoes Waltz." $10.

THE KITCHEN—512 W. 19th St. (255-5793). 1/3–6, 1/9–12 at 8, 1/5 and 1/11–12 at 8 and 10:30, 1/13 at 3: Squat Theater presents "Full Moon Killer.' $12, $15.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $3.50, seniors students $1.50, children under 12 free. Through 1/6: "William Harper: Artist as Alchemist." Through 1/27: "Drinking Vessels 1990: A Holiday Toast." Through 4/28: "Jane Kaufman: Quilted Pieces."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.–5:45; Wed., Fri., Sat. 10 a.m.–9. Contribution $4; children $2. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 1/6: "African Reflections: Art from Northeastern Zaire." Through 4/7: "Behind the Scenes." Through 1/6: "Origami Holiday Tree." Through 1/13: "Pre-Hispanic Foods of Mexico."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2; students and seniors $1.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1. Through 1/27: "The Graphics Revolution in Mexico: Printmaking by El Taller de Grafica Popular."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Egyptian Galleries . . . Period Rooms . . . Reinstallation of Himalayan and Southeast Asian Arts . . . Williamsburg Murals . . . Through 6/2: "Curator's Choice: Impressionism and Post-Impressionism at The Brooklyn Museum." Through 12/31: "Joseph Kosuth: Grand Lobby Installation." Through 1/6: "The Art of Albert Pinkham Ryder." Through 9/30: "In Pursuit of the Spiritual: Oceanic Art Given by Mr. and Mrs. John A. Friede and Mrs. Melville W. Hall." Through 3/11: "Reva Potoff."

BROOKLYN'S HISTORY MUSEUM—The Brooklyn Historical Society, 128 Pierrepont St., Brooklyn, N.Y. (718-624-0890). Tue.–Sun. 12–5. $2.50; children $1; free Tue.

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.–Fri. 10 a.m.–5, Sat. 11 a.m.–5, Sun. noon–5. $2.50; students and seniors, $1.50. Through 3/24: "Closeup: Lessons in the Art of Seeing African Sculpture."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 1/13: "Gold of Greece: Jewelry and Ornaments from the Benaki Museum." Through 2/24: "Mondo Materialis."

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Through 6/21: "Works by Maria Nordman." Through 3/28: "John Chamberlain." Through 6/21: "Bernd and Hilla Becher." **393 W. Broadway,** Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "Broken Kilometer." **141 Wooster St.,** Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "The New York Earth Room."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted. Fragonard's "The Progress of Love." Through 3/24: "The Frick's Other Collection: The 70th Anniversary of the The Frick Art Reference Library."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Closed for restoration; will re-open in fall of 1991.

HUDSON RIVER MUSEUM—Trevor Park-on-Hudson, 511 Warburton Ave., Yonkers (914-963-4550). Wed., Fri., Sat. 10 a.m.–5, Thu. 10 a.m.–9, Sun. noon–5. $2, children $1. Through 1/6: "John La Farge: Watercolors and Drawings."

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th St. at Twelfth Ave. (245-0072). Wed.–Sun., 10 a.m.–5 (last admission at 4). $7, children $4, seniors $6. Twentieth-century technology highlighting man's achievements at sea, in the air, and in space; The Hall of Honor: living memorial to American heroes; A full-size replica of World War I SE5 fighter plane; The Growler, a 317-foot long guided missile submarine; The USS Edson. Through 3/28/91: "The Battle of Britain."

LOWER EAST SIDE TENEMENT MUSEUM—97 Orchard St. (431-0233). Tue.–Fri. 11 a.m.–4. Free. Through 1/11/91: "Out of the Ashes: The Triangle Shirtwaist Fire."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. One of the largest museums in the world, the permanent collection includes more than two million works of art spanning 5,000 years of world culture . . . Through 1/6: "Chess and Art." Through 1/6: "Glass Gathers." Through 1/27: "Five Years of 19th-Century Acquisitions." Through 1/27: "Glories of the Past: Ancient Art from the Shelby White and Leon Levy Collection." Through 1/13: "Drawings by John Singleton Copley." Through 1/13: "18th-Century Italian Drawings in The Metropolitan Museum of Art." Through 1/13: "Mexico: Splendors of Thirty Centuries." Through 1/20: "American Quilts and Coverlets." Through 1/13: "Gericault's Heroic Landscapes: The Times of Day." Through 2/10: "Tokens of Affection: The Portrait Miniature in America." Through 5/19: "New Guinea Bone Carvings." Through 1/13: "Annual Christmas Tree and Neapolitan Baroque Creche." Through 4/14: "Theatre de la Mode." Through 3/17: "Albrecht Durer: The Apocalypse." Through 3/17: "Photography from the 1940s and 1950s: Selections from the Collection." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–4:45. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 8/4: "Selections from the Permanent Collections." Through 1/13: "Charles Dickens: *A Christmas Carol*." Through 2/3: "Be Merry & Wise: The Early Development of English Children's Books." 1/8–2/17: "The Spanish Forger: A Master of 19th-Century Medievalism."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Daily 9 a.m.–9. Free. Through 3/6: "The Cutting Edge: Contemporary American Folk Art." Through 3/3: "Painters of Record: William Murray and His School." Through 1/6: "Crafted for Joy: Wooden Children's Toys."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.–Sun. 11 a.m.–5. Suggested admission $2; students and seniors $1. Through 3/10: "Another Face: Mexican Masks from El Museo Del Barrio's Collection."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students $3.50; seniors $3; Thu. 5–9 pay what you wish. Through 1/15: "High and Low: Modern Art and Popular Culture." Through 1/6: "Inasmuch As It Is Always Already Taking Place: A Video Installation by Gary Hill."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.–Sat. 10 a.m.–5; Sun. 1–5. Contribution suggested. Through 1/6: "The Gibson Girl." Through 2/3: "Within Bohemia's Borders: Greenwich Village, 1830–1930." Through 3/31: "Echoes of New York: The Paintings of Theresa Bernstein." Through 1/6: "A Tribute to Mary Martin." Through 1/13: "Season's Greetings."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 1/20: "Three Centuries of French Drawings from the Prat Collection." Through 3/27: "The Drawings of Henry Fuseli."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $3.50, $2.50 seniors and children. Through 2/3: "Rhetorical Image."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sun. 10 a.m.–5. $4.50; seniors $3, children $1. Through 1/27: "Charles Gilbert Hine: Impressions of a City."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Sun.) 10 a.m.–6. "Building the New York Public Library." Through 4/13: "Charles Dickens: His Life and Work." Through 4/27: "Eighty from the Eighties: A Decade of Fine Printing." Through 2/2: "Yosemite Valley: Photography's Landscape." Through 3/2: "On Paper: The History of an Art."

P.S. 1 MUSEUM—46-01 21st St., Long Island City, N.Y. (718-784-2084). Wed.–Sun. 12–6. Suggested donation $2. Through 2/10: "David Hammons"; "Lewis Baltz: Rule Without Exception"; "Robert Price"; "Three Artists from Bohemia: Art Against False Consciousness"; "Out of Site: Site-Specific Works in Non-Exhibition Spaces Throughout P.S. 1," by Artschwager, Nonas, Sheehan, others.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 3/2: "Tunnel: An Exhibition Celebrating the 50th Anniversary of the Queens Midtown Tunnel." Through 2/11: "1990 Queens Invitational Exhibition."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

SOUTH STREET SEAPORT MUSEUM—207 Front St. (699-9424). Daily 10 a.m.–5. $6, seniors $5, children $3. Through 1/20: "Men's Lives."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $2; children and seniors $1; free for seniors on Wed.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $5; seniors $3; free Tue. 6–8. "Twentieth-Century American Art: Highlights of the Permanent Collection III" . . . "Calder's Circus." Through 1/6: "Mind Over Matter: Concept and Object." Through 1/6: "Birds and Beasts: Animal Sculpture from the Permanent Collection, 1900–1934." Through 3/17: "Robert Rauschenberg: The Silkscreen Paintings, 1962–64." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30 (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30; Sun. and holidays 11 a.m.–7). Free. Through 2/20: "Painted Forms: Recent Metal Sculpture." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. Through 1/31: "Early/Later: Works from the Permanent Collection." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. Through 1/11: "The Charade of Mastery: Deciphering Modernism in Contemporary Art."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). Next sale 1/9.

CHRISTIE'S EAST—219 E. 67th St. (606-0400). Next sale 1/9.

DOYLE—175 E. 87th St. (427-2730). Next sale 1/9.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 1/8 at 10:15 a.m. and 2: "Old Master Drawings." On view

MUSIC AND DANCE

COMPILED BY FLORENCE FLETCHER

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-6770); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8300).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Monday, December 31

NEW YORK PHILHARMONIC, Zubin Mehta conductor; soprano June Anderson. New Year's Eve gala benefit. Music by Suppe, Meyerbeer, Verdi, Johann Strauss Jr., Bernstein. Avery Fisher Hall at 8. $75.

NEW YORK CHAMBER SYMPHONY, Jaime Laredo conductor-violinist. Bach's Brandenburg Concerti. 92nd Street Y at 8. Tonight, New Year celebration, with champagne; $35.

NEW YEAR'S EVE CONCERT FOR PEACE—"Remembering Lenny." Tribute to Leonard Bernstein, with guest speakers and folksinger Odetta, flutist Paula Robison, and orchestra conducted by Lukas Foss, Marin Alsop, others. All-Bernstein program. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 7:30. Free.

AMOR ARTIS CHOIR AND ORCHESTRA, Johannes Somary conductor; trumpeter Fred Holgren, organist Ray Pellerin; singers Cheryl Bensman Rowe, Jennifer Lane, Patrick Romano, John Ostendorf. Mozart's "Coronation" Mass and Symphony No. 14; L. Mozart's Trumpet Concerto; Salieri's "Coronation" *Te Deum.* St. Jean Baptiste Church, Lexington Ave. and 76th St. (874-4513), at 8. $12.

ANGELINA REAUX, singer, with composer-pianist Ricky Ian Gordon, trumpeter Stephen Burns. Music by Bernstein, Handel, Puccini, Bernstein, Weill, Korngold, and Gordon (premieres). Perry Street Theater, 31 Perry St. off Seventh Ave. (255-7190), at 7:30 and 10. $28, with champagne.

WEIGHTS AND MEASURES—Drummers Andrew Cyrille, Michael Carvin, percussion duo. CAMI Hall, 165 W. 57th St. (397-6900), at 7:30. $10.

ST. PETER'S CHURCH—New Year's Jazz Party, with the Ivan Rolle Quintet. Lexington Ave. and 54th St. (935-2200), at 11 p.m. Donation.

RIVERSIDE CHURCH—Joseph C. Davis, carillonneur. At 10:15 p.m., seasonal music preceding the Watchnight service, with the Parsifal chime, hour strike, and a swinging peal at midnight. Free.

BARGEMUSIC—Bach's Brandenburg Concerti Nos.6, 5, and 3. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. Benefit for Bargemusic; $75.

Tuesday, January 1, 1991

NOTE—No concerts scheduled at press time.

Wednesday, January 2

TED ROSENTHAL, pianist. "Midtown Jazz at Midday." St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $3.

ANTON MACHLEDER, guitarist. Federal Hall, 26 Wall St., at 12:30. Free.

THE JAZZMEN—Donnell Library Center, 20 W. 53rd St., at 12:30. Free.

Thursday, January 3

NEW YORK PHILHARMONIC, Zubin Mehta conductor; pianist Jerome Lowenthal. Haydn's Piano Concerto in D; Liszt's Piano Concerto No. 3 (N.Y. premiere of this recently discovered work); Bruckner's Symphony No. 7. Avery Fisher Hall at 8. $10–$43.

ELEANOR BINDMAN, pianist (N.Y. debut); works of Bach, Prokofiev, Schumann. Merkin Concert Hall at 8. $12.

JOHN STANSELL, organist. Works by Gade, Richter, Mendelssohn, Clara and Robert Schumann. St. Paul's Chapel, Broadway and Fulton St., at noon. Free.

BACA'S SOUNDS OF SILVER—25th-anniversary program by BACA/The Brooklyn Arts Council, part of Lincoln Center's Community Holiday Festival. Performers inlcude Rockapella, the Peter Moffitt Band, vocalist-pianist Grenoldo Frazier, the Lafayette Avenue Presbyterian Church Choir; Geoffrey Owens, host. Alice Tully Hall at 7:30. Free; ticket information, 718-783-3077.

GARY DRANCH, clarinetist. Lincoln Center Library at 4. Free.

BARGEMUSIC—Cellist Christopher Costanza, pianist Christopher O'Riley, violinist Carmit Zori. Mozart's Eight Variations on a Theme "Come un Aginello"; Beethoven's Sonata for Violin and Piano Op. 23; Tchaikovsky's Piano Trio Op. 50. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

Friday, January 4

NEW YORK PHILHARMONIC—See 1/3. Today at 11 a.m. Note: pre-concert lecture at 9:30 a.m.; $10, in advance $7 (580-8700).

JOSEPH RIES, pianist. Works by Bach, Liszt, Chopin, Albeniz. Renee Weiler Concert Hall, Greenwich House Music School, 46 Barrow St. (242-4770), at 8. $6.

VIVA CHINATOWN—Program of the Chinese-American Arts Council, at Lincoln Center's Community Holiday Festival. The Flying Horse Honan Opera Troupe of Taiwan (U.S. debut) in *The Romance of the Embroidered Sachet;* with 32 costumed singers and musicians. Also awards presentations. Alice Tully Hall at 7:30. Free tickets required (431-9740).

DOROTHY STRAHL, violinist. Lincoln Center Library at 4. Free.

TOBY FAGENSON, singer-songwriter-guitarist. Centerfold Coffee House, 263 W. 86th St. (866-4454), at 8. $6.

TRADITIONAL IRISH MUSIC—Eagle Tavern, Ninth Ave. and 14th St., at 9 and 10:30. $7.

Saturday, January 5

JOHN DALLEY, violinist/**MICHAEL TREE,** violist/**DAVID SOYER,** cellist/**SEYMOUR LIPKIN,** pianist. Works by Mozart, Beethoven, Schumann. 92nd Street Y at 8. Sold out.

ENSEMBLE FOR EARLY MUSIC, Frederick Renz director. Fully staged and costumed production of *Herod and the Innocents.* The Cloisters, Fort Tryon Park, at 1 and 3 (749-6600). $25.

NEW YORK PHILHARMONIC—See 1/3.

CUARTETO LATINOAMERICANO—Works by Revueltas. New-York Historical Society, C.P.W. and 77th St. (873-3400), at 7:30. $5.

NANCY GARNIEZ, pianist. Sonatas by Mozart, Beethoven, Beeson, Brahms. Weill Recital Hall at Carnegie Hall at 5:30. $15.

MUSIC OF CLAIRE POLIN—Instrumental and vocal performers. Chamber music in a birthday tribute to the composer. Weill Recital Hall at 8:30. $12.

MUSIC AND DANCE OF BALI—Dharma Swara Balinese Gamelan. Merkin Concert Hall at 8. $15.

NEIL DUFALLO, violinist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. $1.

KATE LIGHT, violinist. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

FRINNA AUERBACH INTERNATIONAL PIANO COMPETITION—Lincoln Center Library at 2:30. Free.

BLUEGRASS AND OLDTIME MUSIC—Juggernaut String Band. Eagle Tavern, 14th St. and Ninth Ave. (924-0275), at 9 and 10:30. $7.

Sunday, January 6

AMERICAN COMPOSERS ORCHESTRA, David Zinman conductor; pianist-composer Michael Torke. Kamran Ince's *Before Infrared* (N.Y. premiere); Eric Stokes's *The Ghost Bus to Eldorado (and Other Roadside Attractions)* (world premiere); Torke's *Bronze* for Piano and Orchestra (world premiere); Barber's Symphony No. 1 in One Movement. Carnegie Hall at 3. $9–$29.

"A BICENTENNIAL TRIBUTE TO THE 'SON OF AMADEUS' "—Julie Holtzman, pianist, with violinist Richard Rood, cellist Roger Shell, violist Richard Brice, flutist Linda Chesis. Works of Franz Xaver Mozart and Schubert. Weill Recital Hall at Carnegie Hall at 8:30. Benefit concert for Amnesty International. $12.

ENSEMBLE FOR EARLY MUSIC—See 1/5.

BENEFIT FOR HASC—Singer Mordecai Ben David; London School of Jewish Song, boys choir; the groups D'Veikus and Journeys. Program of Jewish music; proceeds to summer program for developmentally delayed children. Avery Fisher Hall at 7:30. $50–$500 (718-851-6100).

JERRY GROSSMAN, cellist. Bach's Six Suites for Unaccompanied Cello. Christ and St. Stephen's Church, 120 W. 69th St., at 7:30. Free.

HEAVENLY JAZZ—Pianist Dave McKenna, solo. Church of the Heavenly Rest, Fifth Ave. and 90th St. (741-8058), at 5. $8.

CHURCH CHOIR, Louise Basbas director; organist Louis Bagger, viola da gambist Margaret Panofsky. Festival of Lessons and Carols. "Polyphony for the Christmas Season," music by Bouzignac, Josquin, Moulinie, Mouton, Charpentier, others. Corpus Christi

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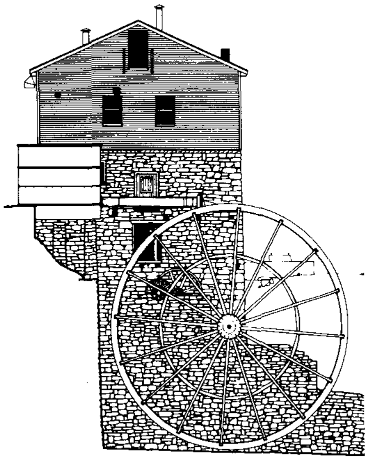

Write:
National Trust
for Historic Preservation
Department PA
1785 Massachusetts Ave., N.W.
Washington, D.C. 20036

Church, 529 W. 121st St. (228-5820), at 4. Offering.

ORION STRING QUARTET—YM&YWHA of Washington Heights and Inwood, 54 Nagle Ave. (194th St. east of Broadway), at 2. $7.

HOLIDAY MUSICALE—Soprano Susan von Reichenbach, bass-baritone Richard Zeller. Music by Mahler, Wolf, Wagner, Strauss. Wagner Society program, at Theodore Roosevelt Birthplace, 2 E. 20th St. (749-4561), at 2:30. $10; patrons, $50; must reserve in advance.

MICHAEL KLEINSCHMIDT, organist. St. Thomas Church, Fifth Ave. and 53rd St., at 5:15. Free.

SCOTT REISS, recorder, with Tina Chancey and Bruce Hutton on vielle, viola da gamba, banjo, guitar, and other instruments. Program of medieval, Renaissance, world, Baroque, contemporary, Cajun, vaudeville, and other music. Amsterdam Room, 171 W. 85th St. (580-7234), at 8. $12.

ST. PETER'S CHURCH—At 5, Jazz Mass, with Eddie Bonnemere, JESU Choir, and Orchestra; offering. At 7: the Tassos Group; $3–$5. Lexington Ave. and 54th St. (935-2200).

RIVERSIDE CHURCH—Joseph Davis plays the carillon at 3. Riverside Drive at 122nd St. (222-5900). Free.

BACH VESPERS—Holy Trinity Choir and Bach Orchestra, Frederick Grimes director-organist; organist Nancianne Parrella. Bach's Christmas Oratorio, Parts V and VI; also *In dir ist Freude*. Holy Trinity Lutheran Church, C.P.W. and 65th St. (877-6815), at 5. Offering. **Note:** Final Vespers program until 3/10.

AMIRAM RIGAI, pianist. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

GREG RIBOT, FRANCISCO NAVARRO—Music for guitar, flute, and *siku*.BACA program at the Brooklyn Museum, Eastern Pkwy., at 2. Free, with admission.

BROOKLYN PHILHARMONIC CHAMBER ENSEMBLE, Joel Thome conductor. Bronx Museum of the Arts, 1040 Grand Concourse at 165th St. (681-6000), at 3. Free with museum admission.

B.Q.E., a cappella–music group. "Oldies and doo-wop." Queens Museum, N.Y.C. Building, Flushing Meadow–Corona Park, at 2. Free with museum admission.

LEHMAN COLLEGE CHAMBER PLAYERS—Works by Haydn, Barber, Schumann. Lehman College Speech and Theater Building, Bedford Park Blvd. West and Goulden Ave., at 3. Free.

BARGEMUSIC—See 1/3. Today at 4.

Monday, January 7

CARLOS PRIETO, cellist/**DORIS STEVENSON,** pianist. Program of U.S. and N.Y. premieres by Enriquez, Chavez, Ponce, others. Merkin Concert Hall at 8. $10.

XIAO JUN WANG, cellist/**CAROL CONRAD,** pianist. Music of Brahms and Barber. St. Paul's Chapel, Broadway and Fulton St., at noon. Free.

SANTIAGO PEREZ—Jazz. Lincoln Center Library at 6. Free.

BARBARA NORD, violinist/**EDWARD NORD,** pianist. Donnell Library Center, 20 W. 53rd St. at 2:30. Free.

CARMEN CZERNIK, pianist. N.Y. Public Library, Epiphany branch, 228 E. 23rd St., at 6:30. Free.

CULTURAL AFFAIRS DEPARTMENT—Mark Goodson Theater, 2 Columbus Circle. At 12:30: **Gila Ducat-Lipton,** pianist. At 1: **Annette Celine,** soprano. Free.

Tuesday, January 8

PARNASSUS, Anthony Korf conductor; soprano Charlotte Hellekant. Works by Gideon (world premiere), Will Ogden, Babbitt, Wuorinen, Prokofiev. Merkin Concert Hall at 8. $9.

LARS ANDERS TOMTER, violist/**LEIF OVE ANDSNES,** pianist. Music of Bach, Nielsen, Kvandal, Britten, Paganini, Brahms. Weill Recital Hall at Carnegie Hall at 8. $12.

EDUARDUS HALIM, pianist. Music by Bach-Busoni, Liszt, Chopin. 92nd St. Y at 8. $6, $10.

PAUL RHODES, baritone, with soprano Gina Crusco, pianist Gary Norden. Works of Rodgers, Porter, Sondheim, Rossini, others. St. Bartholomew's Church, Park Ave. and 50th St. (751-1616), at 6. $5.

JENNIFER HOULT, harpist/**CATHERINE CRAIG BURRELL,** organist. Works of Handel, Durufle, Grandjany, Rota. Trinity Church, Broadway at Wall St., at 1. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/20. Tickets, $19–$102. 12/31 at 8: Giordano's *Andrea Chenier,* Rudel conducting; Evstatieva, Popov, Johnson, Milnes, Capecchi. 1/1 at 8: Verdi's *La Traviata,* Saccani conducting; Mims, Rosenshein, Schexnayder. 1/2 at 8: Gounod's *Faust,* Fulton conducting; Soviero, Quittmeyer, Leech, G. Quilico, Morris. 1/3 at 8: *Andrea Chenier;* Maria Gulegina (debut), Bartolini, Johnson, Milnes, Capecchi. 1/4 at 8: Verdi's *Rigoletto,* Ajmone-Marsan conducting; Hing, Ichihara, Burchinal, White, Courtney, Dupont. 1/5 at 1:30: *Faust;* same as 1/2 (broadcast, WQXR). 1/5 at 8: *La Traviata;* same as 1/1. 1/7 at 8: *Andrea Chenier;* same as 1/3, except Amara for Johnson. 1/8 at 8: *Faust;* Marguerite, to be announced; Rosenshein, Thomas Woodman (debut), Ramey.

Other

FOUND OBJECTS, by Roger Trefousse. Opera Ensemble of the Mannes College of Music in fully staged world-premiere performances of a one-act opera, "an impressionistic account of an American sojourn." Paul C. Echols director; the composer conducting. 150 W. 85th St. (580-0210). 1/6 at 4 and 7; 1/7 at 8. Free.

DAS LIEBESVERBOT, by Wagner. Liederkranz Opera Theatre, in a concert performance with piano; John Balme music director. Liederkranz Foundation, 6 E. 87th St. (534-0880). 1/5 at 8. $5.

AMATO OPERA—Strauss's *Die Fledermaus,* sung in English; Anthony Amato conductor-director. 319 Bowery at 2nd St. (228-8200). 12/31, 1/5 at 7:30; 1/6 at 2:30. 1/5, 6: $15. 12/31 performance includes a New Year's Eve champagne buffet at 7; $50.

LIGHT OPERA OF MANHATTAN—Victor Herbert's *Babes in Toyland.* Hear "Toyland" and "Here's to Christmas," among other favorites. Staged by choreographer Jerry Gotham and Raymond Allen, who appears as The Toymaker. At Symphony Space. Final performance 12/31 at 7. $13.50, $17.50; children $10.

THE MAGIC MIRROR, by James Kurtz; libretto by Irene Tiersten and Barbara Zinn Krieger. A "family opera," based on Andersen's *The Snow Queen.* The Vineyard Theater production features Eileen Schauler and Claudia Catania; Michael Montel director. 309 E. 26th St. (353-3874). Final performances 12/31 at 11 a.m. and 1. $12; children 12 and under $6.

DANCE

New York City Ballet

NEW YORK STATE THEATER—Through 2/24. Tickets, $7–$50. Through 1/6: *The Nutcracker* (tickets, $11–$55). Performance times vary. Repertory resumes 1/8 at 8: *Mozartiana, Divertimento From "Le Baiser de la Fee," Souvenir de Florence.*

Pilobolus Dance Theatre

JOYCE THEATER—Through 1/6. Tickets, $27. 12/31, 1/3, 5 at 8; 1/6 at 2: *The Particle Zoo, Moonblind, Tarleton's Resurrection, Cedar Island, Day 2.* 1/2 at 8: *The Particle Zoo, Moonblind, Clandestiny, Pseudopodia, Untitled.* 1/4 at 8: *Ciona, Axones, Shizen,* Solo from *The Empty Suitor, Land's Edge.* 1/5 at 2: *Molly's Not Dead, Pseudopodia, Televisitation, Debut C.*

Other

AGAIN—"An evening-length exploration of form and function," by this collective of choreographers: Wendy Blum, Allison Foley, Clarinda MacLow, Sarah Johnson, Molly Rabinowitz. Danspace Project, at St. Mark's Church, Second Ave. and 10th St. (529-2318). 1/4, 5, 6 at 8:30. $8.

BYRON SUBER—*The Despair of Shoes Waltz,* "an escape to intimacy." P.S. 122, 150 First Ave. at 9th St. (477-5288). 1/2–6 at 8; $10. Also 12/31 at 9:30, a preview with party following; $30.

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: homemade ravioli, black linguini, vegetable carpaccio. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–5. D daily 5–1 a.m. Private parties. **(M)** **AE, DC, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

DUANE PARK CAFE—157 Duane St., bet. Hudson St. and W. Broadway. (732-5555) Casual. American. Spcls: homemade pasta, crispy skate with ponzu, Cajun rib-eye steak, roast rack of lamb with couscous. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

5 & 10 NO EXAGGERATION—77 Greene St., at Spring St. (925-7414). Casual. Continental. Spcls: steak ambassador in sesame plum sauce, char-broiled chicken marengo in jalapeno pepper and chutney sauce, veal champagne with apples. Res. sug. D Tue.–Thu. 5–11, Fri.–Sat. to midnight. Champagne Br Sat.–Sun. noon–3. 1940s-style ent. Wed.–Sat. **(M)** **AE, MC, V.**

FRAUNCES TAVERN RESTAURANT—Broad and Pearl Sts. (269-0144). Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken à la Washington. B Mon.–Fri. 7:30 a.m.–10 a.m.. L Mon.–Fri. 11:30 a.m.–4. D Mon.—Fri. 5–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theater D Mon.–Fri. 6–7. Br Sun. noon–9. Ent. nightly. **(M–E)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the New York Vista Hotel (938-9100). Casual. American. Spcls: blackened salmon steak, smoked pork chops with sweet-potato salad, double chocolate cake. Res. nec. B Mon.–Fri. 6:30 a.m.–11 a.m., Sat.–Sun. from 7 a.m. L Mon.–Fri. 11:30 a.m.–3:30, Sat. noon–3:30. Champagne Br Sun. noon–3:30. D Sun.–Thu. 5–11:30, Fri.–Sat. 6–11. Dancing Sat. eve. **(M)** **AE, CB, DC, MC, V.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: corn-crust scallops with hard-cider sauce and grilled apples, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10, Sun. 1–6. Private parties for 15–150. **(E)** **AE.**

JEREMY'S ALE HOUSE—254 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. noon–7. **(I)** **No credit cards.**

LE PACTOLE—2 World Financial Ctr, 225 Liberty St. (945-9444). Jacket required. Classical French. Spcls: oysters in a seawater gelee, cannelloni filled with fresh shrimp in a lobster sauce, roast leg of veal with fresh herbs a la broche. Res. sug. L Mon.–Sat. noon–3. Tea Mon.–Sat. 3–5. D Mon.–Sat. 6–11. Sun. hot and cold buffet noon–9. Private parties for 20–80. **(E)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MONTRACHET—239 W. Broadway, *off* White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E)** **AE.**

ROYAL CANADIAN PANCAKE HOUSE—145 Hudson St., bet. Beach and Hubert Sts. (219-3038). Casual. Canadian. Spcls: pancakes, waffles, crepes, soup, sandwiches, steak au poivre, seafood vol-au-vent. No res. B, L and D daily 7 a.m.–midnight. **(I–M)** **No credit cards.**

SAMMY'S ROUMANIAN—157 Chrystie St. (673-5526/0330). Casual. Jewish Rumanian. Spcls: Jewish breaded veal cutlet, Rumanian tenderloin, 1¾-lb. rib steak, potato pancakes. Res. sug. D nightly 4–midnight. Ent. nightly. Private parties for 110. **(M)** **AE, CB, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. 11:30 a.m.–10. **(I–M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. Outdoor terrace. **(I)** **AE, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Br Sun. noon–3. Res. nec. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

South Street Seaport

FLUTIE'S PIER 17— 89 South St. (693-0777). **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3-to-8-lb. lobsters. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Buffet Br Sat. 11 a.m.–4, Sun. to 9. D daily 5–11. Private parties for 10–400. **(M)** **Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L and D 11 a.m.–10. **(I)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: fettuccine alla quatro formaggio, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. B Mon.–Fri. 7:30 a.m.–9:30 a.m. L and D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building (227-9322). Casual. American. Spcls: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.–Tue. 11:30 a.m.–8, Wed.–Sat. till 10. Pianist nightly. **(M)** **AE,DC,MC,V.**

MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.–4 a.m. **(I)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.– Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at 1, Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

Greenwich Village

CAFE ESPANOL—172 Bleecker St. (505-0657; 353-2317). Casual. Spanish/Mexican. Spcls: paella ala marinera, parrillade de marisco, lobster. Res. sug. L daily noon–4. D Mon.–Thu. 4–midnight, Fri.–Sun. to 1 a.m. Also **63 Carmine St.** (675-3312). **(I)** **AE, DC, MC, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Jamaican. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties 40–80. **(I)** **No credit cards.**

THE COACH HOUSE—110 Waverly Pl. (777-0303). Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tue.–Sat. 5:30–10:30, Sun. 4:30–10. Closed Mon. **(M–E)** **AE, CB, DC, MC, V.**

EL CHARRO ESPANOL—4 Charles St., bet. Greenwich and Seventh Aves. (242-9547). Casual. Spanish. Spcls: fresh fish, veal chop, paella, mariscada with green sauce. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. 2-hrs. free D parking. Also **58 E. 34th St.** (689-1019). **(M)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

EL FARO—823 Greenwich St. (929-8210). Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.–Fri. 11 a.m.–3. D Mon.–Thu. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresaola, rack of lamb with garlic flan and flageolet, seafood salad, peach coupe. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:15, Sun. to 9:45. **(M)** **AE, CB, DC, MC, V.**

GUS' PLACE—149 Waverly Place (645-8511) Casual. American. Spcls: duck confit lasagna, veal peche with madeira sauce, rack of lamb with black olive couscous and cumin sauce. Res. sug. Br Sat.–Sun. noon–3. D Tue.–Sun. 5–midnight. Closed Mon. **(M)** **AE, MC, V.**

HAVELI—100 Second Ave., bet. 5th–6th Sts. (982-0533). Casual. Northern Indian. Spcls: mali kofta, chicken tandoori, resmi kebab. Res. sug. L and D daily noon–midnight. Ent. 7–10. Private parties for 100. **(M)** **AE, MC, V.**

IL MULINO—84 W. 3rd St. (673-3783). Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Closed Sun. **(E)** **AE.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

LA TULIPE—104 W. 13th St. (691-8860). Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tue.–Sun. 6:30–10.Closed Mon. **(E)** **AE, CB, DC, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.—Sat. to 11:30. **(M)** **AE, MC, V.**

PROVENCE—38 MacDougal St., at Prince St. (475-7500). Casual. French provencale. Spcls: le poussin roti aux gousses d'ail, snapper a la Raito, bourride Setoise. Res. nec. L Tue.–Sun. noon–3. D Tue.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5:30–11. Closed Mon. **(M)** **AE.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet; roast Peking duck with plum sauce and scallion pancakes. Res. nec. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.– Sun. 11:30 a.m.–3:30. D daily 5:30–1 a.m. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

VILLAGE GARDEN—49 Charles St., nr. 10th St. (242-2155). Casual. Japanese. Spcls: sushi, sashimi, seafood. D only Mon.–Sat. 5–11. Spcl. pre-theater D 5–7. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sat.–Sun. noon–4. Outdoor sidewalk cafe. **(M)** **AE, CB, DC, MC, V.**

BALLARD'S CHOWDERHOUSE & GRILL—303 Lexington Ave. at 37th St. in the Shelburne Murray Hill (447-7400). Casual. American. Spcls: chowderpot of the day, crab cakes with Dijon-mustard sauce, grilled spice-rubbed pork chops. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat. from 8. L Mon.–Fri. noon–3. Br Sun. noon–3. D Mon.–Sat. 6–10, Sun. 5–9. Bar noon–2 a.m. Private parties for 10–235. **(M)** **AE, CB, DC, MC, V.**

CAFE SOCIETY—915 Broadway, at 21st St. (529-8282). Casual. Northern Italian. Spcls: capellini primavera, pollo Society, pesca spada alla griglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. to 1 a.m., Sun. to 10. Private parties for 75–200. Ent. Mon.–Thu. **(M)** **AE, CB, DC, MC, V.**

CRYSTAL FOUNTAIN—Grand Hyatt, Lexington Ave. at 42nd St. (850-5998). Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Br Sun. 10:30 a.m.–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)** **AE, CB, DC, MC, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, wild mushrooms roasted with thyme and whole garlic cloves, chicken or beef fajitas. Res. sug. L and D Mon.–Fri. 11:30 a.m.–11, Sat. 5:30–11. Br. Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

FRIEND OF A FARMER—77 Irving Pl., bet. 18th and 19th Sts.(477-2188). Casual. American. Spcls: chicken breast stuffed with apple and cheddar in honey raisin sauce, buckwheat pancakes, sandwiches with homemade honeywheat bread. No res. L Tue.–Fri. 11:30–4:30. D Tue.–Sat. 5:30–10. Br Sat.–Sun. 10–3:30. Closed Mon. **(I–M)** **No credit cards.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. American. Spcls: grilled tuna with spinach and warm Dijon cream, mustard-marinated chicken grilled with vegetables, smoked chicken and grilled shrimp with farfalle pasta. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat.–Sun. 8 a.m.–11 a.m. L Mon.–Fri. noon–4. Br Sun. 11 a.m.–3. D Mon.–Fri. 4–10, Sat.–Sun. 3–10. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

LES HALLES—411 Park Ave. South, bet. 28th–29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M)** **AE, CB, DC, MC, V.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D daily 6–11. **(M)** **AE, DC.**

POSITANO—250 Park Ave. So., at 20th St. (777-6211). Casual. Italian. Spcls: coniglio alla saracena, salmone alla griglia, risotto al nero. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to 12:30 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SATURNIA—70 Park Ave., at 38th St. (983-3333). Dress opt. European-American. Spcls: seared yellowfin tuna with yellow tomato coulis, sauteed medallions of veal with ratatouille and Roquefort sauce, seared sea scallops with sundried tomatoes and leeks. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. 7 a.m.–noon. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Private party rooms for 15–200. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

TIME & AGAIN—116 E. 39th St. (685-8887). Jacket required. American. Spcls: coulibiac of salmon, sauteed breast of chicken stuffed with herbed goat cheese, peach charlotte with caramel sauce. Res. sug. L Mon.–Fri. noon–2:30. Br Sat.–Sun. 11 a.m.–3. D Mon.–Sat. 6–11. **(M)** **AE, CB, DC, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: porcini gnocchi with red chard, prosciutto and parmigiano cream sauce; crisp roasted lemon-pepper duck with honey baked pear and spinach flan; yellowfin tuna burger with ginger-mustard glaze, grilled onions and creamy cabbage slaw; homemade tartufo with mocha fudge and caramel ice cream. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. 6–midnight. Private parties for 24. Closed Sun. **(M)** **AE, DC, MC, V.**

VIA VIA—560 Third Ave., at 37th St. (573-6093). Casual. Northern Italian. Spcls: farfalle al salmone, scampi all'aglio ed erb, roast rack of lamb with rosemary, garlic and red wine sauce. Res. sug. L Mon.—Fri. noon–5:30. Br Sat.–Sun. 11:30–4. D daily 5:30–12:30 a.m. **(M)** **AE, CB, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken potpie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CIRELLA'S—400 W. 42nd St. (564-0004). Casual. Traditional Italian. Spcls: fresh mozzarella, pizza al spinaci, ravioli, lasagna, rigatoni, fettuccine. Res. sug. Open for L & D Mon.–Fri. 11:30 a.m.–11:30, Sat.–Sun. from 5. Private parties. Free parking with D 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, lobster ravioli in fresh tomato, garlic, and herb sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LOX AROUND THE CLOCK—676 Sixth Ave., at 21st St. (691-3535). Casual. Jewish deli. Spcls: bagel board, pieroghies, lobster club sandwich. No res. Open Sun.–Thu. 7 a.m.–4 a.m., Fri.–Sat. 24 hours. Private parties for up to 100. **Also 1700 Second Ave., at 88th St.** (996-6200). **(I-M)** **AE.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Valet parking from 5. **(M)** **AE, CB, DC, MC, V.**

PERIYALI—35 W. 20th St. (463-7890). Casual. Greek. Spcls: grilled shrimp with herbs and lemon, charcoal-grilled octopus in red wine marinade, rabbit stew, shish kebob. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30. Private party rooms for 15–25. Closed Sun. **(M)** **AE, MC, V.**

WORLD YACHT—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/-Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza Hotel (702-5014). Dress opt. French. Spcls: warm scallop salad with basil dressing, cassoulet, sauteed venison with grape sauce, grilled duck breast with vanilla sabayon. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.–Fri. noon–2. Br Sat. 11 a.m.–2, champagne buffet br. Sun. 11:30 a.m.–3. D daily 6–10:30. Prix fixe L and D. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

ARIA—253 E. 52nd St. (888-1410). Casual. Itialian. Spcls: carpaccio of beef with truffle oil and mushrooms, lobster and shrimp lasagna with morels, herb-roasted loin of lamb with a pine-nut crust. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. American. Spcls: crabmeat cakes on mustard sabayon; Atlantic delicacies in "pot'n stock" with garlic toast; fillet of veal stuffed with lobster, lemon sauce and saffron noodles. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Ent. nightly 5:30–11:30 and Sun. Br. **AE, CB, DC, MC, V.**

CHEZ LOUIS—1016 Second Ave., bet 53rd and 54th Sts. (752-1400). Dress opt. French. Spcls: roast chicken, roasted wild mushrooms, garlic potato pie, fruit pie. Res. sug. L Mon.–Fri. 11:45 a.m.–3. D Mon.—Sat. 6–midnight, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M) Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Dress opt. Chinese/Szechuan/Cantonese. Spcls: crabmeat imperial, Peking duck, cho cho chicken. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Jazz nightly. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E) Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: corn breaded pork cheeks with black bean salad and arugula vinaigrette; beef tenderloin filled with marrow with chick pea fries and chive oil; pheasant breast with parsnip parmentier in a beet and ginger vinaigrette. Res. nec. L Tue.–Sat. noon–3. D Tue.—Fri. 7–10:30, Sat.6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theater D 5:30–6:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.—Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LEXINGTON AVENUE GRILL—569 Lexington Ave., at 51st St. (753-1515). Casual. American. Spcls: smoked and grilled filet mignon with wild mushroom and sweet shallot sauce, pan-fried baby chicken with garlic mashed potatoes, grilled halibut with caramelized lemon. Res. nec. L Mon.–Sat. 11:30 a.m.–3. Br Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. till 11. Bar Mon.–Sat. till 2 a.m., Sun. till 1 a.m. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MON CHER TONTON—68 E. 56th St. (223-7575). Formal. French. Spcls: fresh foie gras with figs; lobster medallions roasted with potatoes, garlic and meat juice; duckling roasted with fresh peaches. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 4–35. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

MONTEBELLO—120 E. 56th St. (753-1447). Casual. Italian. Spcls: capelli d'angelo Montebello, scampi Montebello, pollo forestiera. Res. sug. L and D Mon.–Sat. noon–11. Pre-theater D 5–6:30. Private parties for 55–75. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

REINS—511 Lexington Ave., at 48th St. (980-7100). Dress opt. Anglo/French. Spcls: prime ribs of beef with Yorkshire pudding and onion gravy, wild Scottish salmon char grilled with parsley butter, veal chop with wild mushrooms. Res. sug. D Tue.–Thu. 8–1 a.m., Fri.–Sat. 8–3 a.m. Dancing. Closed Sun.–Mon. **(E)**. **Mallets Oyster Bar at Reins:** Casual. Open Mon.–Fri. 11:30 a.m.–8. **(M)** **AE, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. French/continental. Spcls: country style pasta, Cajun blackened redfish, spinach salad with smoked duck. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Champagne Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to midnight, Sun. 5:30–10:30. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Halloran House Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M-E)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M) Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E) The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

YAGOTO—141 E. 48th St. (751-2554). Casual. Traditional Japanese. Spcls: shabu-shabu, kaiseki menu, tempura. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 6–10. Tatami rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ZARELLA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

43rd–56th Streets, West Side

ADRIENNE—700 Fifth Ave., at 55th St. in the Peninsula. (247-2200). Formal. Classical French. Spcls: pan-fried leek-and-ginger ravioli in vegetable cream sauce, braised salmon and romaine in a champagne watercress butter, lamb mignonettes with eggplant ragout in oregano cream. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat. to 3. Br Sun. noon–3:30. D Mon.–Sat. 6–10:30. **(E)**. **Le Bistro d'Adrienne:** Casual. French. Spcls: game terrine with red beet salad, grilled swordfish with ratatouille, leek-and-potato stew with pork sausage. L Mon.–Fri. noon–3. Snacks 3–6. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: prime rib, crab cakes, fettuccine with mussels, shrimp and scallops in pesto sauce. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 10:30 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St. (581-3580). Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10, Sat. 1:30–10:30. Pre-theater D 4:30–6:30. Discount D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BRASILIA—7 W. 45th St. (869-9200). Casual. Brasilian. Spcls: feijoada Brasilia, broiled fish brasilian style, broiled prime beef. Res. sug. L and D daily noon–11. **(I–M)** **AE, DC, MC, V.**

BROADWAY JOE STEAK HOUSE—315 W. 46th St. (246-6513). Casual. American. Spcls: prime ribs of beef, veal chop, broiled swordfish steak, Caesar salad. Res. sug. L daily 11:30 a.m.–3. D daily 3–midnight. Free D parking. Private parties for 125. **(M)** **AE, CB, DC MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: sage smoked filet mignon with horseradish sauce, swordfish paillard with lemon lime chardonnary sauce, fresh oysters and New England Ipswich clams. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m. Bar till 3 a.m. nightly. Private parties for 300. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

COLUMBUS ON BROADWAY—224 W. 49 St. (977-9000). Casual. American bistro. Spcls: grilled lamb chops with rosemary potatoes, blackened red snapper, grilled salmon with horseradish-mustard sauce. Res. sug. L Mon.–Sat. 11:30–4:30. D Mon.–Sat. 5–midnight, Sun. noon–8. Pre-fixe D 5–7:30. Private parties for 100. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon-3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRANKIE AND JOHNNIE'S—269 W. 45th St. (997-9494). Casual. American. Spcls: sirloin steak, lamb chops, broiled salmon. Res. nec. D only Mon.–Sat. 4:30–11:30. Reduced rate D parking. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: contre filet, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

GALLAGHER'S STEAK HOUSE—228 W. 52nd St. (245-5336). Dress opt. American. Spcls: hickory-broiled sirloin, seafood. Res. sug. Open noon–midnight daily. **(M)** **AE, CB, DC, MC, V.**

GRILL 53—111 W. 53rd St. (265-1600). Dress opt. American. Spcls: prime steak, chops, fresh seafood. Res. sug. B Mon.–Fri. 7:30 a.m.–10:30 a.m. L Mon.–Fri. 11:30 a.m.–2:30. D daily 5–11:30. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: fennel crusted Gulf prawns, poached halibut with Japanese eggplant ratatouille and yellow pepper coulis, grilled rib-eye steak with smoked tomato and roasted corn sauce. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper till 2 a.m. Ent. nightly from 8–midnight. Private parties for 150–300. **(E)** **AE, CB, DC, MC, V.**

HO HO—131 W. 50th St. (246-3256). Casual. Classic Cantonese/Mandarin. L Mon.–Sat. 11:30 a.m.–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Complete L and D. Discount parking from 5–midnight. **(I)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omeletes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CITE—120 W. 51st St. (956-7100/7262). Casual. French. Spcls: cassoulet, choucroute, steak frites. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. **(E)** **AE, CB, DC, MC, V.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Post-theater D 10–1 a.m. Private parties for 10–200. Free parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10. Spec. pre-theater D 5–9. Reduced rate parking after 5. Private parties for 10–250. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s:** Formal. Continental. Res. sug. D Tue.–Thu. 7–10, Fri.–Sat. to 11:30. Prix fixe D Tue.–Sat. 8–10. **(M)** **The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

NEW YORK HILTON—Sixth Ave. and 53rd St. (586-7000). **(M)** **Pursuits:** Nightclub with dancing and cocktails Mon.–Fri. 4–2 a.m., Sat. 9–2 a.m. **Mirage Lounge:** Cocktails 11:30 a.m.–2 a.m., Sun. from noon. Pianist daily 5–midnight. **International Promenade:** Cocktails 4–midnight. **(M)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.—Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

RAINBOW ROOM—RCA Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. Br Sun. noon–2. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5:30–10:30. Pre-theater D 5:30–6:15. Dancing. Private parties. Closed Mon. **(E)** **The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. **(I–M)** **AE.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Spcls: tuna steak sauteed with capers, tomatoes and chives, lobster ravioli, pepper steak. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L and D. Closed Sun. and holidays. **(M–E)** **AE, DC, MC, V.**

RUSSIAN SAMOVAR—256 W. 52nd St. (757-0168). Casual. Russian. Spcls: chicken Kiev, koulibiak, blini imperial, veal pojarski. Res. sug. L Tue.–Sat. noon–3. D daily 5–midnight. Ent. nightly from 7. **(M)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Jacket required. American/seafood. Spcls: grilled center-cut swordfish with orange and cilantro, Maryland crab cakes with lobster and herb sauce, steamed paillard of Great Lakes sturgeon with tomato chives and lime. Res. nec. L Mon.–Fri. 11:45 a.m.–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.–Sat. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–midnight, Sun. 3–9. Private parties for 150. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. Private parties for 10–250. **Antipasto Bar and Cafe:** Open daily till 1 a.m. **(M)** **AE, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: wholewheat papaya blini with smoked salmon, salpicon, grilled muscovy duck breast with pasole, rib-eye of lamb with tomato chili and ratatouille. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

BRUNO—240 E. 58th St. (688-4190). Dress opt. Northern Italian. Spcls: seafood antipasto, linguini with broccoli and shrimps, veal capricciosa. Res. sug. L Mon.–Fri. noon–3. D Mon. 5–10:30, Tue.–Sat. 5–midnight. Private parties for 10–150. Pianist Tue.–Sat. from 9. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAFE MARCO POLO—555 W. 57th St. (956-1668). Casual. Continental. Spcls: soup a la Marco Polo, sauteed shrimp in olive oil, crispy duck with plum sauce, veal medallions with artichokes. Res. sug. L Mon.–Fri. 11 a.m.–5. Br Sat. 11 a.m.–4. D Mon.–Thu. 5–11, Fri.—Sat. to midnight. Private parties for 25–100. Ent. Mon.–Sat. Closed Sun. **(M)** **AE, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

LE CHANTILLY—106 E. 57th St. (751-2931). Formal. Classical French. Spcls: cervelas de volaille aux truffes, blanquette de coquille St. Jacques, ris de veau en gateau. Res. nec. L Mon.–Sat. noon–3:30. D Mon.–Sat. 6–11. Private parties for 22. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. French country. Spcls: broiled salmon, beef brochette with mustard sauce. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L Mon.–Sat. noon–2:30. Cocktails daily 3–1 a.m. Jazz Br. Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

LE STEAK—1089 Second Ave., bet. 57th–58th Sts. (421-9072). Dress opt. French-style bistro. Spcls: steak fries, swordfish de maison, salad verte. Res. sug. D daily 5:30–11. Complete D. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE, DC, MC, V.**

MALVASIA—108 E. 60th St. (223-4790). Casual. Italian. Spcls: pasta con le sarde alla Siciliana, tonno al salmoriglio con rucola, petto di anatra al vino di malvasia con datteri e olive. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Sat. 6–11. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

MICKEY MANTLE'S—42 Central Park South (688-7777). Casual. American. Spcls: chicken fried steak, wild mushroom ravioli, roasted herb chicken. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. till 11. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo-ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

NIRVANA—30 Central Park South, 15th floor (486-5700). Casual. Indian/Bengali. Spcls: tandoori chicken, kabab, shrimp dopiaza, biryani. Res. sug. L daily noon–3. D daily 1–1 a.m. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

OLIVER'S—33 E. 60th St. (935-8722). Casual. British. Spcls: shepherd's pie, Oliver's fish and chips, roast prime ribs of beef with Yorkshire pudding. L Mon.–Sat. 11:30–4. Br Sun. noon–4. D Mon.–Sat. 4–11, Sun. to 9. **(I-M)** **AE, MC, V.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar, roast lobster with its natural juices, gallette of smoked salmon, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D daily 5:30–midnight. Pre-theater D 5:30–7:30. Post-theater D 10:30–1 a.m. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M-E)** **Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.—Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E)** **Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos, through 10/31: Festival of the cuisine of the Mexican Caribbean. Res. nec. Prix fixe L Mon.– Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South (755-5800). Casual. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. Open daily 7 a.m.–12:30 a.m. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.–Sat. 11:45 a.m.–2:30. D Mon.–Sun. 5:45–11. Pre-theater D 5:30–7. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

SANDRO'S—420 E. 59th St. (355-5150). Casual. Italian. Spcls: milk fed baby lamb roasted with fresh vegetables and garlic, roast suckling pig, tripe cooked with fresh vegetables, spaghetti alle vongole veraci. Res. sug. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20–75. **(I)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ADAM'S APPLE—1117 First Ave., at 61st St. (371-8650). Dress opt. Spcls: chicken steak, seafood. Res. sug. Open daily 11:30 a.m.–4 a.m. Br Sun. 11:30 a.m.–4. Parties to 500. **(M)** **AE, CB, DC, MC, V.**

ALO ALO—1030 Third Ave., at 61st St. (838-4343). Casual. Italian-California. Spcls: duck pizza with goat cheese and rosemary, linguini with wild mushrooms and porcini sauce, seared rare tuna with caramelized shallot vinaigrette and crispy beet chips. Res. sug. L and D daily noon–2 a.m. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: rillettes of sole and smoked salmon, carré d'agneau Méditerranée, fish couscous, crisp roast duck with green peppercorns. Res. nec. D only Mon.–Sat. 5:30–11. Private parties for 16–24. Closed Sun. **(M)** **AE.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: lasagne of lobster with spinach and basil, sauteed filet of red snapper on stir-fry vegetables and lemon gras sauce, charlotte of wild mushrooms in a crispy potato crust, caramelized bananas on a gingerbread crust with banana ice and spun sugar. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Br Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E).** **Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3:30–5:30. **AE, CB, DC, MC, V.**

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. D daily 5:30–2 a.m. Pianist Tue.–Sat. from 11. Private parties. **(M)** **AE, MC, V.**

FINS ON FIRST—1288 First Ave., bet. 69th–70th Sts. (876-3467). Casual. Seafood. Spcls: lobster cakes with a caviar/tarragon sauce, salmon scallopine with tuna demi-glaze and fresh chanterelles, broiled fillet of Maine wolffish with leek sauce. Res. nec. L Mon.–Fri. 11:30 a.m.–3. D daily 5:30–11. Private parties for 80. **(M)** **AE, MC, V.**

GIRASOLE—151 E. 82nd St. (772-6690). Casual. Italian. Spcls: orechietti, venison sauteed with red wine, osso buco. Res. nec. L daily noon–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 35. **(M)** **AE.**

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

JACKSON HOLE SALOON—1678 Third Ave., at 94th St. (831-4000). Casual. American. Spcls: 7-oz. beefburger topped with cheese, fried onion and mushrooms. L and D Sun.–Wed. 11 a.m.–1 a.m., Thu. to 2 a.m., Fri.–Sat. to 4 a.m. Br Sat.–Sun. 11 a.m.–4. **(I)** **AE, MC, V.**

JACQI'S—132 E. 61st St. (838-4559). Casual. American-French. Spcls: pan-roasted cod with ratatouille, calf's liver steak with sweet and sour leeks, grilled breast of duckling with leg confit and roasted shallots. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to 11:30, Sun. 4–10. Bar till 1 a.m. Private parties for 40. **(M)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** **AE, CB, DC, MC, V.**

KOO KOO'S BISTRO—1584 Second Ave., at 82nd St. (737-2322). Casual. French. Spcls: steak au poivre, boeuf bourguignonne, spinach ravioli with wild mushrooms. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thu. 5–11, Fri.–Sat. to 11:30. Pre-theater D 5–7. Late menu Sun.–Thu. 11–1 a.m., Fri.–Sat. to 2 a.m. **(M)** **AE, MC, V.**

LE BOEUF A LA MODE—539 E. 81st St. (650-9664, 249-1473). Dress opt. French. Spcls: rack of lamb, veal calvados, duck a l'orange. Res. sug. D only daily 5:30–11. Complete D. Private parties for 30. **(M)** **AE, DC, MC.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rõti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, saumon grillé sur flan de champignons. Res. nec. B daily 7 a.m.–10 a.m. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LOX AROUND THE CLOCK—1700 Second Ave. at 88th St. (996-6200). Casual. Jewish Deli. Spcls: bagel board, pieroghies, lobster club sandwich. No res. Open Mon.–Thu. 11 a.m.–2 a.m., Fri. 11 a.m.–4 a.m., Sat. 8 a.m.–4 a.m.,Sun. 8 a.m.–midnight. Private parties for up to 100. **Also 676 Sixth Ave. at 21st St.** (691-3535). **(I-M)** **AE.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: darne de saumon poelee, endives et fevettes meuniere, cote de veau aux juices parfait a la citronelle au coulis de fruits rouges. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.– Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls: chicken pot-pie, sauteed crab cakes, chicken piccata. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

MUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.—Sat. to 3 a.m. Bar till 4 a.m. Br Sat. –Sun. noon–4. Also **1622 Third Ave., at 91st St.** (427-4355). **(I)** **AE, MC, V.**

PARMA—1404 Third Ave., at 80th St. (535-3520). Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5–12. **(M)** **AE.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. American. Spcls: seared sashimi tuna with coriander seeds, house-smoked quail with yellowfin

SOLUTIONS TO LAST WEEK'S PUZZLES

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potato salad, Pacific salmon in horseradish crust. Res. sug. B daily 7 a.m.–10 a.m. Br Sat.–Sun. noon–3. L daily noon–2:30. D daily 6–10. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: venison chili, medallions of veal with wild mushrooms, steak. Res. sug. L Mon.–Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

PRIMOLA—1226 Second Ave., at 64th St. (758-1775). Casual. Italian. Spcls: panzoti Genovese, imported branzino grilled with fresh herbs, roast veal thinly sliced with roast potatoes. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight, Sun. 5–11. **(M–E)** **AE.**

SARABETH'S—1295 Madison Ave., bet. 92nd–93rd Sts. (410-7335). Casual. American. Spcls: pan seared tuna with roasted eggplant compote and Mediterranean salsa, grilled chicken breast with shoe string sweet potatoes and shitakii mushrooms, penne with mixed grilled vegetables and ricotta. Res. sug. Open for B, L, tea and D Mon.–Fri. 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–10. Private parties for 25. **(M)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American/French. Spcls: casserole of lobster, oyster and fennel; venison loin with crisp polenta and sweet potato puree; roast snapper with a gratin of endive and mustard sauce. Res. sug. L Tue.–Sat. noon–3. Br Sun. 11:30 a.m.–3. D Sun.–Fri. 6–11:30, Sat. 5:30–11:30. Pianist. Private parties for 120. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, roasted Maine lobster with sauternes and mustard greens atop braised cabbage. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–2. D daily 6–10. **(E)** **Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B Mon.– Sat. 10:30 a.m.–noon, Sun. from 10. Tea daily 2–5. **AE, CB, DC, MC, V.**

VIA VIA—1294 Third Ave., at 74th St.(439 0130). Casual. N. Italian. Spcls: linguine neri con gemberi, finocchio con funghi, costoletta milanese. Res. sug. L Mon.–Fri. 11:30–4:30. D 4:30–12.30 a.m. daily. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). Casual. Seasonal American. Spcls: scallion and duck pancakes, crab cakes, grilled mahi-mahi with leek compote, rack of lamb with apple-mint chutney. Res. nec. L Mon.–Fri. noon–3. Br Sat. 11:30–3, Sun. to 4. D Mon–Sat. 5:30–midnight, Sun. 4–10. Jazz pianist nightly and Br Sun. **(M–E)** **AE, DC MC, V.**

COLUMBUS—201 Columbus Ave., at 69th St.(799-8090) Casual. American. Spcls: blackened swordfish, chicken Joanne, salmon with brandy sauce. Res. sug. L Mon.–Fri. 11:30–5. Br Sat.–Sun. 11:30–4. D daily 5–2 a.m. Pre-fixe D Mon.–Fri. 5–7:30. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: steamed and grilled fresh fish, veal Verona, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. Ent. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Jacket required. Continental/soul. Spcls: barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.—Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

THE GINGERMAN—51 W. 64th St. (399-2358). Casual. Continental. Spcls: shrimp curry, roast duck, rack of lamb. Res. sug. B Mon.–Fri. 8 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–5. Br Sun. 10 a.m.–4. D Mon.–Sat. 5–midnight, Sun. 4–11. Private parties for 15–100. Pianist Thu.–Sat. **(M)** **AE, CB, DC, MC, V.**

POIRET—474 Columbus Ave., bet. 82nd–83rd Sts. (724-6880). Casual. French bistro. Spcls: poulet roti with French fries, grilled lamb chop with garlic and herbs, carbonnade. Res. sug. Br Sun. 11:30–4. D Sun.–Thu. 6–11:30, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd–73rd Sts. (873-9400). Casual. Regional American. Spcls: warm grilled breast of chicken on caesars salad, grilled fresh salmon steak, veal scallopine piccata. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 10:30 a.m.–4. Enc. sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: grilled Louisianna shrimp with braised Savoy cabbage, chanterelle mushrooms and tarragon; pan roasted baby chicken with sauteed spinach and sweet potato puree, grilled sliced leg of lamb with crisp fried onion cup filled with onion puree and assorted vegetables. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–5:30, Mon. 6–11:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

SIDEWALKERS'—12 W. 72nd St. (799-6070). Casual. Regional American Seafood. Spcls: Maryland blue claw spiced crab, Maryland crab cake, Cajun soft shelled crabs. Res. sug. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4–10. Private parties for 15–125. **(M)** **AE, DC, MC, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Ceasar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

BROOKLYN

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

QUEENS

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (936-7110/718-482-0033). Dress opt. Contemporary American. Spcls: grilled swordfish with peppered artichoke chips and grilled vegetable salad, charred and marinated flank steak with sweet potato spaetzle and grilled mushrooms, smoked sweetbreads and monkfish with savoy cabbage and essencia cream. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC.**

OTHER EVENTS

COMPILED BY EDNA LAROCHE

NEW YORK NATIONAL BOAT SHOW—If you didn't get what you really wanted for Christmas, maybe it's at the 81st edition of the boat show. Special attractions this year include the Navico Power-Boat Simulator, which demonstrates a hydraulic autopilot system twisting and tilting like a boat cutting into a wave, and there's also the 24-foot rigid inflatable boat powered by a new fuel made of vegetable oil. The Jacob K. Javits Convention Center, 11th and 12th Aves. at 34th St., hosts the show on 1/5, 12: 10 a.m.–10; 1/6, 13: 11 a.m–7; 1/7–11: noon–9. $8 for adults; $3 for children.

BOAR'S HEAD AND YULE LOG FESTIVAL—Celebrating Twelfth Night, when the Three Wise Men reached Bethlehem, is an old English tradition and the Cathedral of St. John the Divine, Amsterdam Ave. at 112th St. (662-2133), is planning a major celebration. Mimes, fire jugglers, pipers, dancers, two giant processions, and so much more is scheduled on 1/4 at 7:30 and 1/5 at 1:30, 4:30, and 7:30. $12.

FIBER ARTS SHOW—Artist Joyce Crain will be the guest exhibitor from 1/8–25 as members of the New York Guild of Handweavers (674-5151) showcase their works at the YWCA, 610 Lexington Ave. Displays will range from rugs to tapestries, wearables to baskets. Mon.–Fri.: noon–2:30; 5–7:30.

LECTURES AND READINGS—The Academy of American Poets' **A Language for Nature: Writers on the Environment** will feature Chickasaw poet, novelist, essayist Linda Hogan and author Peter Matthiessen on 1/8 at 7. American Museum of Natural History, Central Park West at 80th St. Free . . .Ever wonder what goes on behind-the-scenes during dance performances? Well stop by **Backstage With the Battery Dance Company** on 1/8, from 6–7, as Jonathan and Noelle Hollander, co-founders of the company, answer questions on what it's like behind the curtains. Trinity Church, 74 Trinity Pl. (602-0800). Free; dinner optional, 5–6; $4.

ELLIS ISLAND IMMIGRATION MUSEUM—The city's newest museum (363-3260) is in the restored and refurbished main building of one of the country's first federal immigration stations. Commemorating America's immigrant heritage are four exhibits: "The Peopling of America"; "Through America's Gate"; "The Peak Immigration Years (1892–1924)"; "Treasures From Home." Oral history and a film, too, and National Park Service Rangers to answer questions. Open daily; Mon.–Fri. 9 a.m.–5; Sat. and Sun. 9–6. Ferry from Battery Park includes admission: adults $6; children 3–11, $3.

BIG APPLE CIRCUS—Entitled *Ballerinas, Horses & Clowns: The Golden Age,* the "one-ring wonder" is at Lincoln Center's Damrosch Park with a tribute to the golden age of circuses from 1850–1914. Behind the scenes, designer James Joy has re-created the atmosphere of a European circus amphitheater; Donna Zakowska's costumes were inspired by the paintings of Degas, Renoir, and Toulouse Lautrec; and an original score was written by Linda Hudes. Call infoline at 268-3030 for dates and times or stop by the tent pitched at 64th St. and Broadway; final performance is on 1/6.

EXHIBITS—**Be Merry & Wise: The Early Development of English Children's Books** is at the Morgan Library, 29 E. 36th St. (685-0008). On view through 2/3, this exhibit is from the Library's own collection of books from 1700 to the mid-19th century (manuscripts, drawings, and toys are also on display). Tues.–Sat.: 10:30 a.m.–5; Sun.: 1–5. Adults $3; children $1 . . .**The Magic of Nutcrackers** can be seen at the Old Merchant's House Museum through 1/13. Assembled over a 30-year period and inspired by the Tchaikovsky classic, the collection "reflects a time when craftsmen took pride in creating objects that were elaborately ornamental." 29 E. 4th St. (777-1089). $3.

THE SEPHARDIC JOURNEY: 1492–1992—An exhibit chronicling the history and lives of Jewish communities throughout the world whose members are descendants of Spanish and Portuguese Jews is on view at Yeshiva University Museum, Amsterdam Ave. at 185th St. (960-5390). Many of the artifacts from Turkey, Greece, Morocco, Israel, Syria, and many other countries reflect the migrations spanning three continents and are being shown for the first time. Museum hours are on Sun. from noon–6; Tues.–Thurs., 10:30 a.m.–5. $3 adults; $1.50 children.

CALENDAR—Thousands of hard-to-find albums can be found at the **records convention** on 1/6, 10 a.m.–4 at the Roosevelt Hotel, Madison Ave. at 45th St. . . **Prospect Park Christmas Tree Chipping Day** is upon us. Take your tree to Brooklyn's famous park, where it will be turned into mulch for people who have gardens and wish to cover them during the winter months. Enter the Park at the Third St. and Prospect Park West entrance on 1/5, from 10 a.m.–4 and don't forget to take a bag for your mulch.

TOURS

ADVENTURE ON A SHOESTRING—12/31 at 6 p.m., a **New Year's Eve "snacks-and-sights safari" in Chinatown,** whatever the weather. Chief "adventurer" Howard Goldberg will talk about traditions of Chinese food, and fill you in on the history of the neighborhood. You'll see N.Y.'s oldest (1789) rowhouse and the site of the former Chatham Club, and wind up with dinner in a Chinese restaurant (optional). $5, plus cost of snacks and $8 for dinner . . . 1/5 at 1: **Brooklyn Heights,** to see some 19th-century townhouses and architecture; $5 . . . 1/6 at 1: **Wall Street area,** including stops at Trinity Church, the New York Stock Exchange, and more; $5. Phone to reserve and for meeting places (265-2663).

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10. 1/5, 12, 19 at 6:**Ye Olde Tavern Tour;** meet at Washington Square Arch, foot of Fifth Ave., for visits to old and/or historic bars in Greenwich Village; tips and drinks not included . . . 1/6 at 2: **Famous Murder Sites;** meet in front of the Omni Park Central Hotel, Seventh Ave. at 56th St., to take in the locales of some of the city's past crimes . . . 1/6, 20 at 2: **Ghosts of Greenwich,** a "spooky" daylight tour of historic Greenwich Village, to visit some personages of the past who still haunt their neighborhood; meet at Washington Square Arch . . . 1/6, 12, 13, 19, 20, 26, 27 at 6: **Ghosts After Sunset;** meet at Washington Square Arch for more ghostly stories of the Village.

NEW YORK ON THE RUN—N.Y. Road Runners Club's Sharon Garfunkel will lead runners on a "Fifth Avenue romp" at 7:45 a.m. , Sat. in January. A 4–6-mile run that takes you down to the Village, SoHo, and South Street Seaport. $12, $15 (860-4455, ext. 117). Also weekday tour-runs, 6:30–7:30 a.m. Phone for meeting places; reservations required.

CENTRAL PARK—1/6 at 10 a.m.: a **birding tour,** with naturalist Sarah Elliott, focusing on the Ramble; meet at Loeb Boathouse, 75th St. and the East Drive . . . 1/6 at 2: "Walks and Talks," **Chill Out;** meet at C.P.W. and 100th St. for a walk in the North Woods with the Rangers; you'll learn about what happens in the "frozen lakes and cool pools" of the park. Free.

URBAN PARK RANGERS—Walks and workshops; phone borough offices for details of the weekend programs. **Bronx** (548-7070). **Brooklyn** (718-287-3400). **Manhattan** (427-4040); also see Central Park, above. **Queens** (718-699-4204). **Staten Island** (718-667-6042).

GRAND TOUR OF MIDTOWN—A weekly walk hosted by the Grand Central Partnership and led by "urban detective" and historian Justin Ferate. Every Fri. at 12:30, the 90-minute walk begins at the Philip Morris Building, south side of 42nd St. at Park Ave. "The truth about Midtown Manhattan"—facts about interiors, underground activity, air space, and art collections that most people don't know about. Free.

NEW YORK PUBLIC LIBRARY—"Between the Lions," a one-hour tour of the Central Research Library, Fifth Ave. and 42nd St., that includes anecdotes about art, history, literature, and architecture. Daily except Sun. and holidays at 11 a.m. and 2 p.m., from the Visitor Information desk. Free. Also, Thur. and Sat. at 1, a 30-minute tour of the exhibit "Building the New York Public Library" and its archival drawings, photographs, and memorabilia (930-0501) . . . **Lincoln Center Library,** Amsterdam Ave. at 65th St. (870-1670). Tours of the dance, theater, music, and recorded-sound collections; each Tue. at 2. Free . . . **Mid-Manhattan Library,** Fifth Ave. at 40th St. (340-0934). Tours of the largest circulating and reference library in the branch system; Mon., Wed., Fri. at 2:30. Free.

GRAND CENTRAL TERMINAL—Weekly tour with the Municipal Art Society (935-3960), each Wed. at 12:30. Meet outside Chemical Bank's Commuter Express, and learn about the station's architecture, history, and future. Includes a walk across the windows' glass catwalks. Free.

SHORE WALKERS—The group's goal is to trek around all the waters and shorelines of New York (982-9716). 1/1, the annual New Year's Day "trek through the wilds and parks of upper New York," for six or seven miles. Meet Cy Adler at noon, at McDonald's, Broadway and 181st St. $3. **Note:** 1/3, a membership meeting. Phone for when and where (663-2167).

OUTDOORS CLUB—Write for schedule of out-of-town hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698. City walk: 1/5 at 1, "all-architecture, no-history," a walk on the East Side, Kips Bay, Turtle Bay, Beekman Place, Lenox Hill, and more; meet on S.W. corner of 86th St. and Lexington Ave. for the four-mile trek. If weather's too cold, this will become an exhibition tour. $1 (876-6688, nights 8–10).

COMPILED BY FLORENCE FLETCHER

SPORTS

BASKETBALL—**Knicks,** Madison Square Garden (465-MSG1). $12–$45. 1/3 at 7:30: vs. Denver; 1/6 at 7:30: vs. Los Angeles Clippers; 1/8 at 7:30: vs. Boston; 1/10 at 7:30: vs. Indiana.

HOCKEY—**Rangers,** Madison Square Garden (465-MSG1). $12–$45. 1/2 at 7:30: vs. Los Angeles; 1/7 at 7:30: vs. Philadelphia . . .**Islanders,** Nassau Veterans Memorial Coliseum, Uniondale, L. I. (516-794-4100). $10–$30. 1/3 at 7:35: vs. Los Angeles; 1/5 at 7:35: vs. Philadelphia; 1/8 at 7:35: vs. Minnesota . . .**New Jersey Devils,** Byrne Arena, E. Rutherford, N. J. (201-935-6050). $14–$24. 1/6 at 7:45: vs. USSR; 1/8 at 7:45: vs. St. Louis.

STEPS—**Season Opener,** 1/6 at 10 a.m. Runners of all ages and paces are invited to participate in this 5-mile run, which begins and ends at 90th St. and Fifth Ave. in Central Park. NYRRC, 860-4455. $8–$15.

HORSE RACING—**Aqueduct Winter Meeting,** through 3/11 (718-641-4700). Daily except Tue.; post time: 12:30. $2, Grandstand; $5, Clubhouse. Featured: 1/2, Interborough Hdcp.; 1/5, Aqueduct Hdcp.; 1/6, Paumonok Hdcp.

ACTIVITIES FOR CHILDREN

COMPILED BY KATE O'HARA

NARNIA—A musical based on the chronicles by C.S. Lewis. Music by Thomas Tierney. Lyrics by Ted Drachman. Adaptation by Jules Tasca. 1/7 through 1/20. Mon.–Fri. at 10:30 a.m.; Sat. at 2 and 8; Sun. at 3. Closed 1/14. Fashion Institute of Technology, 227 W. 27th St. (279-4200). $12–$15; reserve.

THE WORLD OF SOMETHING—A Touchstone Center production based on children's ideas about the imagination, followed by a workshop for children and their families. 1/5 at 2. The Dairy, Central Park at 64th St. (397-3165). Free.

ALICE IN WONDERLAND—Bil Baird's Kingdom of Stringdom with a cast of 56 (49 marionettes and 7 humans) returns with a musical extravaganza. 12/31 and 1/1 at 12:30 and 3. John Houseman Theatre, 450 W. 42nd St. (564-8038). $17.50; reserve.

BABES IN TOYLAND—See Opera, LOOM.

THE GIFT OF WINTER—**Tada!**, a company of young performers between the ages of 6 and 17, presents a new musical based on the book by John Leach and Jean Rankin. 12/31 at 1 and 3:30. 120 W. 28th St. (627-1732). $5; adults $7.

LIONS, LEOPARDS, AND LITTERBUGS—Sami the Space Scout and the animals from the magic forest join forces to clean up the planet Earth in this new environmentally correct musical. Sat. and Sun. at 3. Fourth Wall Theater, 79 E. 4th St. (254-5060). $4; adults $6; reserve.

PLAY TO WIN—A musical about Jackie Robinson. Book by James de Jongh and Charles Cleveland. Music by Jimi Foster. For ages 8 and up. 1/5 and 1/6 at 12:30. 1/6 at 10:30 a.m. Theatreworks/ USA, 890 Broadway (677-5959). $13–$16.

THE PUPPET PLAYHOUSE—**Jonathan and Friends.** 1/5 and 1/6 and 10:30 a.m. and noon. The Mazur Theatre at Asphalt Green, 555 E. 90th St. (369-8890). $3.50; reserve.

ALFRED THE DRAGON AND THE PHANTOM BALLOON STEALERS—Someone is stealing the balloons in Central Park. Alfred, the balloon lady, and the zookeeper solve a mystery with a little help from the audience. For ages 3–7. Sat. at 3. New Media Repertory, 512 E. 80th St. (734-5195). $5; adults $6; reserve.

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph Difiore directs. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

CHILDREN'S MAGIC MATINEE—Magicians Bob McAllister and Imam lead this magic matinee—an hour-long show with audience participation, for children 4–10. Sat. at 2. Mostly Magic, 55 Carmine St. (924-1472). $7.50; reserve.

TWENTY-ONE STORIES—Original stories using humor, imaginative plots, and colorful characters to deal with modern-day problems; for kindergarten–grade 4. Tues. and Thurs. 10:45–11 a.m. . . . **Imaginative Stories Just for Fun.** Favorite and original stories from the staff and friends of Bank Street School, for kindergarten–grade 4. Though most stories are in English, a few are told in Spanish, French, or Haitian-Creole. Tues. and Thurs. 10:30–10:45 a.m. Bank Street College Radio on WNYE-FM (91.5).

THE PUPPET COMPANY—**Franklin the Wizard.** Young Henry and the Wizard meet the friendly dragon. A variety show follows with Rocket the roller skating marionette and the sensational Clockettes. Sun. at noon, 2, and 3:30. Through 4/21. 31 Union Square West, Loft 2B (741-1646). $5; reserve.

MICHAEL TAUBENSLAG PRODUCTIONS—**Rumplestiltskin.** 1/6 at 1 and 2:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $4.95.

LITTLE PEOPLE'S THEATRE COMPANY—**Wilbur: The Christmas Mouse** and **Santa Claus and Magic Bell,** Sat. and Sun. at 1:30 and 3, respectively. Through 1/6. **Cinderella** and **The Three Little Pigs,** Sat. and Sun. at 1:30 and 3, respectively. 1/7 through 4/7. 39 Grove St. (765-9540). $6; reserve.

BOOKS OF WONDER—"Storytelling Sunday" for children ages 3–7. 1/6 at 11:30 a.m. Corner of Hudson and Barrow Sts. (645-8006).

MARIONETTE THEATER—**The Magic Flute.** Mozart's lively opera is performed by colorful marionettes at this mini–Broadway house. Sat. at noon and 3. Marionette Theater, 81st St. and Central Park West entrance, south of the Delacorte Theater (988-9093). $3; reserve.

PAPAGENO PUPPET THEATRE—**Puff the Magic Dragon,** Sat. and Sun. at 11 a.m. . . Jewel Box Puppet Theatre presents **Hansel and Gretel,** a musical with marionette and rod puppets. Sat. and Sun. at 1. Through 1/18. 173 W. 81st St. (874-3297). $5 per show; reserve.

HENRY STREET SETTLEMENT—**A Garment for the Moon** and other traditional Jewish folktales performed by the International Performance and Production Company. 1/6 at 2. 466 Grand St. (598-0400). $2; adults $3.

JACK AND THE BEANSTALK—A musical adaptation by Nicolas Coppola based on the traditional English version with special effects including a black-light sequence with singing and dancing beans. 1/5 through 2/24. Sat. and Sun. at 12:30. Sun. at 3. Puppetworks Theatre, 338 Sixth Ave. (965-3391). $4; adults $6; reserve.

50 YEARS OF ART IN JEWISH EDUCATION—A multi-media exhibition with paintings by children on world events from 1940 to 1950. Through 3/3. Hours: Mon.–Thur. 11 a.m.–4; Fri. 11 a.m.–1. Jewish Education Building, 426 W. 58th St. (245-8200). Free.

RE-CREATING RADIO—A workshop for children ages 8–14 to explore the "Golden Days" of radio. Children can re-create various types of drama and sound effects during this series. 1/5 from 10–11:30 a.m.: **The Shadow.** $5; advance tickets recommended (752-4690). . . **Saturday Screenings: The Fisherman and His Wife; Ramona's Bad Day; Feelings.** 1/5 at 12:30 and 3:30. Museum of Broadcasting, 1 E. 53rd St. (752-7684). Museum admission.

SOUTH STREET SEAPORT MUSEUM—**Sea Monster Puppets.** Design your own sea monster while learning about the mysterious creatures that live beneath the waves. 1/6 at 2. Exhibit: **Something Fishy.** An underwater environment of painted murals, sculpted rocks, reefs, and colorful fish. Follow the path fish take from the sea to our dinner plates. Hours: Daily, 10–5. 215 Water St.; tickets at Visitors' Center, 14 Fulton St. (669-9400). $3; adults $6.

CHILDREN'S MUSEUM OF MANHATTAN—Exhibits: **Brainatarium**—Featuring a multimedia show on how the brain works. **Magical Patterns**—Fantasy-oriented interactive exhibits of patterns of nature, art, and science. **Early Childhood Center and Pattern Making Workshop**—for toddlers and pre-schoolers. **Hands-on Media Center and Television Studio**—Children produce their own newscasts, videos, and film; art and nature workshops. Tisch Building, 212 W. 83rd St. between Broadway and Amsterdam Aves. (721-1234). Hours: Sat. and Sun. 10 a.m.–5; Tues.–Fri. 1–5; Thurs. after 3 free to public-school students with identification; closed Mon. $4.

NEW YORK PUBLIC LIBRARY FREE PROGRAMS—**Stories and Songs for Children** for children ages 3–5, presented by actress Marilyn Sokol who has appeared on **Sesame Street** and in Muppets specials. 1/8 at 10:30 a.m. Riverside Branch, 190 Amsterdam Ave. . . .**The Boy Who Cried Wolf** and **The Three Billy Goats Gruff.** Puppet shows presented by Mark Gardner for children ages 3–8. Epiphany Branch, 228 East 23rd St. Free.

MUSEUM OF AMERICAN FOLK ART—**More Fun Fantastic Stories to come from Tom.** Tom McKean presents an hour of stories using objects from the museum's educational collection, for children ages 4–10. 1/5 at 2. Exhibit: **Crafted for Joy: Children's Wooden Toys**—A holiday display of handcrafted wood trucks, trains, planes, boats, and pull toys. Through 1/6. 2 Lincoln Square. (595-9533). Hours: Mon.–Sun. 9 a.m.–9. Free.

TRANSIT MUSEUM—Test your subway skills while learning about the world's most complex mass-transportation system in the actual 1930s subway station that houses the museum. Featuring 80 years of transit artifacts, vintage subway cars, trolley cars and buses. Corner of Boerum Place and Schermerhorn St. (718-330-3060), Brooklyn. Hours: Mon.–Fri. 10 a.m.–4; Sat. 11 a.m.–4; 55¢; adults $1.15.

INFOQUEST CENTER—A hands-on environment with holograms, satellites, fiber-optics, and robotics to help the curious of all ages discover how these devices and others aid us in retrieving, storing, and managing data. Also meet Gor-don, the talking robot, program a rock video, find out if you can recognize your own voice. AT&T, at 56th St. and Madison Ave. (605-5555; for groups, 605-5140); open 10 a.m.–6 daily except Mon. and holidays; Tue. to 9. Free.

BROOKLYN CHILDREN'S MUSEUM—Exhibits: **Night Journeys**—Explore sleep through a variety of interactive environments and cross-cultural comparisons. **Animals Eat**—Different Feasts For Different Beasts—Discover your place along the food chain by observing animals and playing fact-filled games. **The Mystery of Things**—Youngsters are invited to use their five senses to unlock the mystery of objects. **Early Learners Area**—Children 5 and under can use building blocks and participate in different activities. Music Studio—A space where children can practice with traditional musical instruments; includes a walking piano. **Boneyard**—Skeletons and muscles of humans and animals are revealed to teach how bodies work. 145 Brooklyn Ave. (718-735-4400). Hours: Daily except Tue. 2–5; weekends and holidays 10 a.m.–5. $2.

STATEN ISLAND CHILDREN'S MUSEUM—**Open House.** The Activity Center will offer informal workshops for families. 1/5 and 1/6 at 1:30–3:30. Snug Harbor, 1000 Richmond Terrace (718-273-2060). Additional $1 for workshops. Hours: Wed.–Fri. 1–5, Sat. and Sun. 11 a.m.–5. $2.

NEW YORK HALL OF SCIENCE—Exhibits: **Seeing the Light**—A journey into the world of color and light. **Feedback**—A look at the principles and effects of self-sensing machines. **Realm of the Atom**—An explanation of the public quantum theory. **Structures**—A look at how natural forces support structures. 47-01 111th St., Flushing Meadow–Corona Park (718-699-0005). Wed.–Sun. 10 a.m.–5. $2.50; adults $3.50.

BOOKS

I'M FLYING! by Alan Wade; illustrated by Petra Mathers. Pre-school. Knopf, $13.95.

THE LAST WOLF OF IRELAND, by Elona Malterre. Grades 5–8. Clarion Books, $13.95.

PRINCESS HORRID, by Erik Christian Haugaard; illustrated by Diane Dawson Hearn. Kindergarten–Grade 3. Macmillan, $14.95.

SPEEDING BULLET, by Neal Shusterman. Grade 5–8. Little, Brown, $14.95.

COMPILED BY CELIA MCGEE

NIGHTLIFE
DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ABILENE CAFE—73 Eighth Ave., bet. 13th–14th Sts. (255-7373). 1/2: The Perfect Spectacles featuring Cookie Watkins, Lee Williams and Rusty Cloud. 1/3: Brian Kramer and the Bluesmasters. 1/4, 5: John Campbell Band plus Teo Leyasmeyer. 1/6: The Blue Diesels. 1/7: Blues jam with Sonny Hudson. 1/8: Tony O plus Charles Womack. **AE, MC, V.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). 1/2: The Keynote Quartet. 1/3: Neal Tate Group. 1/4: Eddie Clark's Jazz Rainbow Coalition. 1/5: Rachel Z. 1/6: Giacomo Gates. 1/7: Jam Session. 1/8: Skip and Rose. **AE, CB, DC.**

ARTHUR'S BEBOP CAFE—1 Charles St. (989-2339). Every Fri.–Sat. from 9:30–1 a.m. and Sun. from 7–10: Vibraphonist Teddy Charles with Harold Danko on piano. **No credit cards.**

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. 1/2, 3: Jaki Byard Trio with Ralph Hamperian on bass and Richard Allen on drums. 1/4, 5: Big Nick Nicholas Quartet with John Miller on piano, Leonard Gaskin on bass and Percy Brice on drums. 1/6: Jo Jones Jr. Trio. 1/7–10: Walter Bishop Jr. Trio with Ben Brown on bass and Akira Tana on drums. Sets Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 1/6: Wynton Marsalis Septet. 1/7: Gil Goldstein Group. 1/8–13: The Kenny Wheeler Band plus The Original Oregon Trio. 1/14: Akio Sasagima Quartet. Shows Tue.–Sun. at 9 and 11:30, Mon. at 9, 11, and 1. Every Tue.–Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends." **AE.**

BONDINI—62 W. Ninth St. (777-0670). Italian restaurant with jazz singer-pianist Dennis Yerry every Wed.–Sat. from 7–11. **AE, DC, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 1/4, 5: The Turtles featuring Flo and Eddie. 1/9: Taj Mahal. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 1/5: Saxophonist Sonny Fortune with Kenny Barron on piano and David Williams on bass. 1/6: Danny Moore, Harold Mabern, Santi Debriano, and Greg Hutchinson. 1/7: Pianist Benny Green, with Kenny Washington on drums and Christian McBride on bass. **AE, CB, DC, MC, V.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant. 1/2–6: Lou Donaldson Quartet. 1/7: The Clifford Jordan Big Band. 1/8–13: Cecil Taylor Trio. Shows Mon.–Thu. at 9 and 11, extra shows Fri. and Sat. at 1 a.m. **AE, CB, DC, MC, V.**

DELTA 88—332 Eighth Ave., bet. 25th–26th Sts. (924-3499). 1/2: Jimmy Vivino's Little Big Band. 1/3: The Hudson River Rats. 1/4: J.J. Jumpers. 1/5: Benjy King and his Maverick Chicken. 1/7: Johnny Peoples and the Gospel Crowns. 1/8: Joan Osborne. **AE, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 1/4: Morning Star with Mary Courtney, Carmel Johnston, and Margie Mulvihill. 1/11: Robbie O'Connell. Sets at 9 and 10:30. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 1/6: Mingus Dynasty with John Hicks, Ray Drummond, Marvin Smitty Smith, Jack Walrath, Alex Foster and George Adams. 1/7: The Mel Lewis 17 Piece Jazz Orchestra. 1/8–13: Cassandra Wilson. Tue.– Sun. at 8 and 10, with an extra show Fri. and Sat. at midnight. **AE, CB, DC, MC, V.**

15 WAVERLY—15 Waverly Place, bet. Greene and Mercer Sts. (533-3048). Tropical club featuring Brazilian, Caribbean and African music. Shows at 10:30 and midnight, late show at 1:30 a.m. on Sat. **MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Chinese restaurant with jazz. 1/2–7: Guitar duo with Bucky Pizzarelli and Gene Bertoncini. 1/8–13: Freddy Cole with Eddie Edwards and Ed Zad. Sets Mon.–Sat. at 8, 9:45 and 11, Sun. at 7, 8:45 and 10. **Downstairs:** Singer-pianist Tommy Furtado on Tue.–Wed. from 8:30–12:30 a.m., the Cynthia Sayer Trio on Thu., and singer-pianist Daryl Sherman with Boots Maleson on bass on Fri. and Sat. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 1/2: Ray Gallon. 1/3: Ray Gallon Duo. 1/4, 5: Peter Madsen Duo. 1/6: Dave Berkman. 1/7: Lynne Arriale. 1/8, 9: Hal Schaefer. **Upstairs:** 1/4 at 8: *Up On The Roof* with Janet Wurst and Jeffrey A. Summer. 1/5 at 8: Gary Shiebler; followed by Cabaret with Gemma and Caroline Rhea at 9:30 and 11:45. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., in addition, from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 1/2: Joel Forrester Trio. 1/3: Virg Dzurinko Quartet. 1/4: Ken Peplowski Quintet. 1/5: Mike Bocian Quartet with Dewey Redman. 1/6: Kent Raine Trio. 1/7: Mike Freeman Duo. 1/8: Richard Rodney Bennett. 1/9: Frank Kimbrough Trio. **AE, CB, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St. (473-9870). 1/2–5: Pianist James Williams with Christian McBride on bass. 1/9–12: Pianist Judy Carmichael with Mike Hashim on saxophone. **No credit cards.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 1/2: Lach and Sarcastic Orgasm. 1/3: Trying to Assess; Dave Tronzo Group. 1/4: Oren Bloedow and Church of Betty. 1/5: Marc Ribot Solo and Zahar. 1/6: Tom Varner Quintet; Jorge Sylvester. 1/7: Jazz Passengers. 1/8: Fresh Tuesdays: Wildlife, Pull My Daisy, The Fringe. 1/9: Mark Dresser, Zeena Parkins, Tom North and Gerry Hemingway; Fracas and the John Sherman Band. **AE, MC, V.**

LE 1900—1900 Broadway, at bet. 63rd–64th Sts. (721-1900). French brasserie with jazz in the Lincoln Center area. Shows at 9 and 10:30. **AE, MC, V.**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 1/2: Business of Blues. 1/3: Neal Black and the Preachers. 1/4, 5: Bill Sims and the Coldblooded Blues Band. 1/6: Blues Jam featuring Chris Carter. 1/7: Cilla and the Rhythm Kings. 1/8: Bill Dicey Blues Band. Shows from 9:15. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 1/12: *We Get A Kick Out of Cole* starring Sandy Stewart and her sons Bill and Tom Charlap. Shows Tue.–Sat. at 9:30 and 11:30. Woody Allen holds forth every Mon. Closed Sun. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Bob Litwak Band with Spanky Davis followed by Stan Rubin Big Band. Thu.: Mark Barron Swing Quintet. Fri.: Lou Anderson Big Band followed by Rick Hardeman and his Basin Street Six. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars. Mon.: Howie Wyeth. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 1/2: R and R Express. 1/3: Johnny Rev and the Jones. 1/4: Melissa Murray; The Cruisers with Screaming Steve. 1/5: Connor Tribble; GTX with Jim Laird. 1/6: Comedy with Jimi Celeste; Yassmin. 1/7: Four Sticks - A Led Zeppelin Tribute. 1/8: Anything Goes Talent Contest with host Jimi Celeste and music by The Downtown Boys. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 1/6, 8–13: McCoy Tyner with Avery Sharpe, and Aaron Scott. 1/7, 14: The Music of Gil Evans played by the Monday Night Orchestra directed by Miles Evans. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 1/4, 5: Ray, Goodman and Brown. 1/11, 12: Blue Magic. Every Sun. and Wed. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. Mon.: "Mama's Magic Mondays" with cast members of *Mama, I Want to Sing*. **AE, DC, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 1/7: Toshiko Akiyoshi and Lew Tabakin Big Band. **Terrace:** Through 1/6: Ted Rosenthal Duo. Every Mon.: Raphael D'Lugoff Trio. Tue.: Daphne Hellman and Hellman's Angels. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 1/6: Larry Coryell Quartet featuring Benny Green, Buster Williams, and Billy Hart. 1/7: The Mel Lewis 17 Piece Jazz Orchestra. 1/8–13: Geoff Keezer Quartet featuring Steve Nelson, Peter Washington, and Tony Reedus. **No credit cards.**

VISIONS—125 Macdougal St. (673-5576). 1/2: Anders Bergcrantz Quintet. 1/3, 4: Pianist Mike Cain Trio. 1/5, 6: Bobby Previte Group. 1/7: The Bernard Grobman Quartet. 1/8: Peter Brainin Quartet. 1/9: The Tom Pierson Orchestra. Show at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 1/2: King Missile; Azaila Snail. 1/3: Soft Parade. 1/4: Chucklehead; Skadanks. 1/6: Blues Traveler; David Roche Band. 1/7: Moja Nya. 1/8: Left Exit. **AE, MC, V.**

ZANZIBAR & GRILL—550 Third Ave., bet. 36th and 37th Sts. (779-0606). Restaurant/jazz club. 1/2, 3: Delmar Brown and Bush Rock. 1/4, 5: Victor Jones R & Bebop Band featuring Michel Pattruciani. 1/7: Ray Gerson and His Sizzling Swing Septet. Sets start Mon.–Sat. at 9–10, Sun. at 8. **AE, MC. V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music nightly from 8. Through 1/5, 7–12: Pianist Kirk Lightsey with Cecil McBee on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 1/4: 'Til Tuesday. 1/5: The Nerds. 1/11: Uptown Horns Revue. **AE, CB, DC, MC, V.**

COMEDY/MAGIC

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Regulars include: Allan Havey, Joy Behar, Linda Smith, Mario Joyner, Jonathan Solomon and Mario Cantone. Every Mon., Showcase. Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 7:30, 10 and 12:30 a.m. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics. Sun.–Thu. the fun starts at 9, Fri.–Sat. at 9 and 11. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 1/6: Comedians Gemini, John Joseph, Jerry Diner, Al Romero, Ron Gallop, Mike Eagan, and Danny Curtis. 1/7–13: Ralph Harris, Ray Panetti, Al Romero, Max Dolcelli, Scott Bruce, and Danny Curtis. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat. from 5:30–7:30: Pianist Johnny Andrews. Every Fri. and Sat., two shows, first show at 9:30, featuring Mel Martin and Ellen Kaye. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 1/2: Magicians Imam and Torkova and silent comic Elan. 1/3: Imam and musical entertainer Guy Davis. 1/4, 5: Magicians Bob McAllister and Eric DeCamps with comedian Rob Weinstein. 1/8: Close-up magic of Eric DeCamps and Imam. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 1/6: Peter Fogel, Joe Mulligan, Jon Manfrellotti and Bill Scheft. 1/8–13: Taylor Mason, Joey Vega, Vic Henley and Ray Romano. Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

CAFE SOCIETY—915 Broadway at 21st St. (529-8282) Dine and dance every Mon. and Tue. to Stan Bronstein and his Swing Fever Orchestra, Wed. is Jazz Night, and D.J. takes over on Thu.–Sat. from 9. **AE, DC, MC, V.**

CHEVY'S—27 W. 20th St. (924-0205). Manhattan's hottest fifties and sixties rock-and-roll dance club and diner. Open Tue.–Wed. 5–1 a.m., Thu. to 3 a.m., Fri. 5–4 a.m., Sat. 9–4 a.m. **AE, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to the Margo and Gabriel Duo, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). Lively French disco every Tue.–Sat. from 10–4 a.m. **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant with romantic dining caves featuring the Quartetto Romano with singer Rolando, Mon.–Thu. from 7:30–1 a.m., Fri.–Sat. from 8–1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

THE SAVOY GRILL—131 E. 54th St. (593-8800). Dine, dance or just listen to jazz at this new supper club. Tue.–Thu. 9–1:30 a.m., Fri.–Sat. to 2:30 a.m. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Through 1/5, at 9 and 11: Singer Helen Schneider. 1/6, 13 at 3 & 7: Kenia. 1/8–12, at 9 and 11:15: Elza Soares. **AE, MC, V.**

BLUE ANGEL—323 W. 44th St. (262-3333). New York's newest nightclub in the theatre district featuring Barton G's *Skin Tight* choreographed by Tony Stevens. Shows nightly at 9 and 11:30, followed by dancing till 4 a.m. **AE, CB, DC, MC, V.**

DANNY'S—346 W. 46th St. (265-8133). 1/4: Rick MacKay with pianist Wes McAfee. 1/5: Nila Greco followed by Rorie Nichols with pianist Barry Levitt. 1/6: Bob Goeman with pianist Russ Kosoff. 1/7: Wally Peterson's Tin Pan Alley. 1/8: Darcy Thompson with pianist Buddy Barnes. **Piano Bar:** Every Wed.–Sat. from 9: Pianist Danny Apolinar. **AE, DC, MC, V.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 1/2: Funny Gay Males; Fantastic Follies. 1/3: Ed Stevens. 1/4: Bad Attitudes; Georga Osborne. 1/5: Gotham City Improv.; Funny Gay Males. 1/6: Bill Mazza, Fear of Crashing; Maggie Moore. 1/7: Chromatica. 1/8, 15 at 8: Comedy group Mindfield with *Laugh Hard II .. Laugh Harder.* **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 1/2: Carol McCann; Andrew Gentile. 1/3: Jeannie Brittan; Charles Pistone. 1/4: Constance Pachl; Jim Pallone. 1/5: Charles Cermele; Annie Hughes. 1/6: Jay Rogers is Broccoli Head, revue. 1/7: *Cut The Ribbons ... A "Mother" of a Musical*; Wayne Hosford. 1/8: Frederika Wisehart; *A Hard Time To Be Single*, revue by Brian Gari. **No credit cards.**

JAN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 1/2: John Meyer sings *Special Material and Parody Lyrics.* 1/3–5: Bob Ost's *Love and Laughter.* 1/7: John Remme with pianist Wes McAfee. 1/8: Lucy Hillary with pianist Mike Huffman. **AE, CB, DC, MC, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (751-5111). Through 1/15: Singer-pianist Ken Helman, Tue.–Sat. at 9, with a "Nightcap" at midnight on Fri. and Sat. **AE, CB, DC, MC, V.**

THE NILE—327 W. 44th St. (262-1111). Ancient Egyptian style nightclub featuring exotic Middle Eastern belly dancers, a whirling dervish, singers and the Nile Band. Shows nightly at 9:15 followed by continuous entertainment from 10:30–4 a.m. **AE, CB, DC, MC, V.**

THE RAINBOW ROOM—65th Floor, RCA Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Sat. at 9:15 and 11:15. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 1/19: Singer Margaret Whiting. Shows Tue.–Sat. at 9 and 11:15. **AE.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) A new cabaret theatre supper club. "The Living Experiment," starring Tommy Koenig, every Wed. at 10. *Forever Plaid*, Tue.–Fri. at 8, Sat. at 7:30 and 10:30 and Sun. at 3 and 7:30. Every Thu. at 11: *Don't Touch That Dial*, musical revue, and Fri. at 10:30: Meg Bussert with *An Evening with Loesser and Sondheim*. **AE, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). Through 1/5: Singer Susannah McCorkle, Tue.–Thu. at 9:15, Fri.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Tue.–Sat. from 5–8. **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Bill Zeffiro plays every Tue.–Sat. from 9:30. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Cafe Carlyle:** 1/4–2/16, Tue.–Sat. at 9:30 and 11:30: Modern Jazz Quartet. **Bemelmans Bar:** 1/2–2/16: Frank Ownes, Mon.– Sat. 9:30–12:45: **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Singer-songwriter-pianist Jimmy Roberts plays every Tue.– Sat. from 8–midnight. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St. (421-0836). **The Terrace:** Pianist Marty Berns plays Mon.–Fri. 5:30–11:30 a.m., Tom Nelson plays Sat. and Sun. **AE, CB, DC, MC, V.**

NEW YORK VISTA—3 World Trade Center (938-9100). **Greenhouse:** Dine and dance every Sat. from 6–11 to the music of the Tony Cabot Trio. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Jazz-pianist Buddy Montgomery and his trio, Tue.– Sat. 9–1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Oak Room:** Michael Roberts Tue.–Sat. **Edwardian Room:** Pianist-composer Earl Rose performs from Bach to Berlin to Blues, Tue.–Thu. 7–11. **Palm Court:** Dinner dancing to the music of the Eddie Tone Dance Band, every Wed.–Sat. from 7:30–midnight. **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **Dining Room:** Pianist Tony Monte plays every Tue.–Sat. from 6–10. **AE, CB, DC, MC, V.**

UNITED NATIONS PLAZA—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pianist Richard Atkins plays Fri.–Sat. 5:30–7:30 and Andy Wasserman takes over from 8–12:30 a.m. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St. (535-2000). **Polo Lounge:** Pianist Alex Johnson plays Tue.–Sat. from 6–11. **AE, CB, DC, MC, V.**

PIANO ROOMS

THE ASSEMBLY—16 W. 51st St. (581-3580). Steak and fish restaurant with pianist Wesley Reyes performing in the lounge, Mon.–Fri. from 5:30–9:30. **AE,CB,DC,MC,V.**

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 10–2 a.m. **AE, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Continental/Spanish restaurant with Lucho Neves providing Spanish-flavored piano and vocals Wed.– Sat. from 7:30–11:30. **AE, MC, V.**

CHARMANT—625 Columbus Ave., near 91st St. (724-9144). Warm Continental restaurant with music six nights a week. Mon.–Tue.: pianist Faulkner Evans. Wed.–Thu.: pianist Norma Jeanne Curley. Fri.: John Loehrke, bassist, with pianist Joe Ruddick. Sat.: Phil Kortoon on bass with Norma Jeanne Curley. Sun.: Spanish guitarist Lisa. **AE, CB, DC, MC, V.**

THE CLUBROOM AT SANDOMENICO—240 Central Park South (265-5959). Romantic piano room featuring pianist Riccardo Gnerucci with his Italian and American favorites for the 50's through the present every Tue.– Sat. from 9–1 a.m. **AE, CB, DC, MC, V.**

COLUMBUS ON BROADWAY—224 W. 49th St. (977-9000). American bistro. Every Thu. from 9–midnight: Pianist Bill Graves; singer Annie Hughes joins Bill on Fri. and Sat. **AE, CB, DC, MC, V.**

ELEONORA'S—117 W. 58th St. (765-1427). Elegant Italian restaurant. Composer-pianist Irving Fields, Mon. and Tue. from 5. Singer/pianist Bobby Cole plays over Wed.–Sat. from 8. From 1/7: Singer-pianist Jerry Scott plays on Mon. and Tue. from 7:30. **AE, CB, DC, MC, V.**

HEARTLAND—209 E. 56th St. (421-7700). Regional American restaurant with singer-pianist Effie every Mon.–Fri. from 5:30–8:30. **AE, CB, DC, MC, V.**

LA CAMELIA—225 E. 58th St. (751-5488). Elegant Italian restaurant. Singer-pianist Charles DeForest, Mon.– Sat. 10–2 a.m. **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). "Light Jazz" featuring pianist Ernest McCarty with Alex Gressel on bass every Tue.–Sat. from 9–1 a.m. A medley of pianists play Tue.–Sat. 5–9, Sun.–Mon. from 5–1 a.m. **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Bob Shephard performs, Thu.–Sat. from 6–11. **AE, CB, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, at 44th Drive. (936-7110). Singer-pianist-arranger Larry Woodard performs every Tue.–Thu. from 7–11, Fri.–Sat. 7:30–11:30. **AE, CB, DC.**

RADIO
HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

WFUV — 90.7 FM
WNCN — 104.3 FM
WNYC — 93.9 FM
WQXR — 96.3 FM; 1560 AM

Wed., Jan. 2

2:00/WNCN—Mozart: Violin Sonata No. 23 in D.

WNYC—The Frick Collection Concerts.

WQXR—Gragnani: Quartetto, Op. 8; **Wagner:** *Die Meistersinger*, Prelude.

3:00/WNCN—Grieg: *Holberg Suite*, Op. 40; **Gerswhin:** Second Rhapsody for Piano.

WQXR—Mozart: Piano Cto. No. 23 in A.

4:00/WNCN—Copland: *An Outdoor Overture.*

WNYC—Debussy/Ravel: Sarabande and Dance.

WQXR—Vaughn Williams: *Concerto Accademico;* **Muffat:** Suite in G.

5:00/WNCN—Bach: *Ave Maria;* **Borodin:** Tarantella.

WQXR—Offenbach: *Orpheus in the Underworld*, Ov.; **Barsanti:** Cto. Grosso in D, Op. 3.

6:00/WNCN—C.P.E. Bach: Sym. No. 4 in A.

7:00/WNCN—Bach: Orch. Suite No. 2 in b; **A. Scarlatti:** Sinfonia No. 4 in e.

8:00/WNCN—Janácek: Capriccio for Piano and Winds; **Tartini:** Cto. for Violin in e.

9:00/WNCN—Beethoven: "Emperor" Cto. for Piano No. 5 in E-Flat, Op. 73.

Thu., Jan. 3

2:00/WNCN—Beethoven: "Serioso" String Qt. No. 11 in f, Op. 95.

WNYC—"Great Performances From the Library of Congress." **Beethoven:** Horn Cto. in F; **R. Strauss:** Horn Cto. in E-Flat; **MacDowell:** *Woodland Sketches*, Op. 51.

WQXR—Prokofiev: *Romeo and Juliet*, Suite No. 2.

3:00/WNCN—Brahms: *Academic Festival Overture*, Op. 80; **Beethoven:** Violin Sonata No. 8 in G, Op. 30.

WQXR—Haydn: Cello Cto. No. 2 in D.

4:00/WNCN—Barber: Adagio for Strings, Op. 11.

WNYC—Corelli: Cto. Grosso, Op. 6.

WQXR—Méhul: *La Chasse du Jeune Henri*, Ov.; **Mozart:** Sym. No. 24 in B-Flat.

5:00/WNCN—Sarasate: *Zapateado*, Op. 23; **Clementi:** Piano Sonata No. 6 in D, Op. 25.

WQXR—Handel: Cto. Grosso No. 1 in G, Op. 6.

6:00/WNCN—Debussy: *Prelude to the Afternoon of a Faun;* **Mendelssohn:** Ov. for Wind Instruments, Op. 24.

7:00/WNCN—Copland: *Rodeo*, Dance Episodes.

WQXR—Neruda: Horn Cto. in E-Flat.

8:00/WNCN—Boccherini: Cto. for Cello in E-Flat; **Ewald:** Qnt. No. 3 in D-Flat, Op. 7.

9:00/WNCN—"The Juilliard Concerts."

Fri., Jan. 4

2:00/WNCN—J. Haydn: "The Rider" String Qt. in g, Op. 74; **Handel:** Cto. No. 2 in F.

WNYC—The Baltimore Symphony Orchestra. **Harbison:** Sym. No. 2; **Beethoven:** Piano Cto. No. 2; **Tchaikovsky:** Sym. No. 4.

WQXR—Beethoven: Trio in B-Flat, Op. 11.

3:00/WNCN—Mozart: Cto. for Horn No. 4 in E-Flat; **M. Haydn:** Sym. No. 41 in F.

WQXR—Mozart: Piano Cto. No. 13 in C.

4:00/WNCN—Telemann: Cto. for Three Trumpets in D.

WNYC—Britten: Cello Sonata; **Henze:** *Drei Tentos.*

WQXR—Tubin: Suite on Estonian Dances for Violin and Orch.; **J.C. Bach:** Sym. for Double Orch. in E-Flat, Op. 18.

5:00/WNCN—G. B. Martini: *Plaisir d'Amour;* **Copland:** *Danzon Cubano.*

WQXR—L. Mozart: Cto. in E-Flat for Two Horns.

6:00/WNCN—Milhaud: *Scaramouche*, "Brasileira"; **Vivaldi:** Cto. No. 12 in E, Op. 3.

7:00/WNCN—J.C.F. Bach: Cto. for Bassoon in B-Flat; **J. Haydn:** Wind Qnt. No. 12 in F.

WQXR—Tchaikovsky: Qt. in B-Flat.

8:00/WNCN—Tubin: Concertino for Piano and Orch.; **Beethoven:** Violin Sonata No. 2 in A, Op. 12.

9:00/WNCN—Mendelssohn: *A Midsummer Night's Dream*, Op. 61; **Puccini:** *Crisantemi.*

WQXR—"Great Performances" (simulcast). **Mozart:** *Don Giovanni*, dir. Peter Sellars (Perry, Perry, Labelle, Hunt, Freeman; Vienna Sym. Orch./Smith).

Sat., Jan. 5

10:00 a.m./WNCN—J. Haydn: String Qt. in G, Op. 76.

11:00 a.m./WNCN—Beethoven: "Appassionata" Piano Sonata No. 23 in f, Op. 57; **Saint-Saëns:** Septet in E-Flat, Op. 65.

WQXR—Dvorák: Serenade in d, Op. 44; **Vivaldi:** Trio for Violin, Lute, and Continuo in C.

12:00/WNCN—Liszt: Cto. for Piano No. 1 in E-Flat; **Walton:** *Henry V*, Suite.

WQXR—Bottesini: Grand Duo for Violin, Double Bass, and Orch.; **Mozart:** Flute Qt. in G.

1:00/WNCN—Tchaikovsky: Cto. for Piano No. 1 in b-flat, Op. 23.

1:30/WQXR—"The Texaco Metropolitan Opera Broadcast." **Gounod:** *Faust.* Conductor: Fulton; cast: Studer, Quittmeyer, Leech, Quilico, Morris.

2:00/WNCN—Reinecke: "Undine" Flute Sonata in E, Op. 167.

3:00/WNCN—Copland: *Billy the Kid*, Ballet Suite; **Mozart:** Flute Qt. No. 3 in C.

WNYC—Bach: *Suite in C;* **Nordgren:** Cto. for Strings.

4:00/WNCN—Boccherini: Cto. for Flute in D, Op. 27; **Ireland:** *Epic March.*

5:00/WNCN—Saint-Saëns: Intro. and Rondo Capriccioso; **R. Strauss:** Festive March in E-Flat, Op. 1; **Vivaldi:** Cto. for Strings No. 10 in b, Op. 3.

6:00/WNCN—Offenbach: *Tales of Hoffman*, Intermezzo; **Gounod:** *Faust*, Ballet Music.

7:00/WNCN—Schumann: *Kinderszenen*, Op. 15; **Mozart:** Violin Sonata in E-Flat.

8:00/WQXR—Mozart: Sym. No. 35 in D; Piano Cto. No. 17 in G; **Schumann:** Sym. No. 4 in D; **Wagner:** *Die Meistersinger*, Prelude. Conductor: Dohnányi; pianist: Serkin.

9:00/WNCN—Grieg: Cto. for Piano in a, Op. 16.

Sun., Jan. 6

10:00 a.m./WNCN—"Classic Guitar." **Poulenc:** *Perpetual Motions;* **Bach:** Cantata 156, "Arioso."

WNYC—Bruch: Violin Cto. in g.

WQXR—Ravel: *Mother Goose;* **Weber:** Variations in F.

11:00 a.m./WNCN—Mozart: Divertimento No. 2 in B-Flat.

WQXR—Beethoven: Piano Sonata No. 28 in A, Op. 101; **Rodrigo:** Guitar Cto.

12:00/WNCN—Janácek: Sinfonietta; **Boccherini:** Cto. for Cello in G.

1:00/WNCN—The Chicago Symphony Orchestra. **Copland:** *The Tender Land*, Suite; **Hummel:** Cto. for Trumpet in E-Flat; **Wagner:** *Tristan und Isolde*, Prelude. Conductor: Leinsdorf; trumpeter: Herseth.

WQXR—D. Scarlatti: Six Sonatas.

2:00/WQXR—Bach: Cto. for Two Violins in d; **Holst:** Suite No. 2 in F.

3:00/WNCN—Bach: Orch. Suite No. 4 in D; **Tartini:** Cto. for Violin in A.

WQXR—Harris: Sym. No. 3.

4:00/WNCN—Berlioz: *Roman Carnival Overture;* **Ravel:** *La Valse.*

WQXR—"Mozart's Last Year," written and narrated by George Jellinek: Piano Cto. No. 27 in B-Flat; other works.

5:00/WNCN—Smetana: *Má Vlast;* **Verdi:** *Aroldo*, Ov.

6:00/WNCN—Wagner: *Rienzi*, Ov.; **Britten:** *Simple Symphony*, Op. 4.

7:00/WNCN—Bruch: Cto. for Violin No. 1 in g, Op. 26.

8:00/WQXR—"Sunday Night Opera House." **Gounod:** *Mireille* (Freni, Vanzo, Van Dam, Bacquier; Orch. of the Capitole de Goulouse/Plasson).

9:00/WNCN—Schubert: "Trout" Piano Qnt. in A.

Mon., Jan. 7

2:00/WNCN—Beethoven: "Waldstein" Piano Sonata No. 21 in C, Op. 53.

WNYC—The Pittsburgh Symphony Orchestra. **Beethoven:** Sym. Nos. 8 & 9.

WQXR—Haydn: Qt. in C, Op. 54.

3:00/WNCN—Tchaikovsky: *Capriccio Italien*, Op. 45.

WQXR—Volkmann: Serenade No. 3 in d for Strings.

4:00/WNCN—Rossini: *The Thieving Magpie*, Ov.; **C.P.E. Bach:** Sym. No. 6 in E.

WNYC—Brahms: Sextet; **Corea:** Fantasy for Two Pianos.

WQXR—Mozart: Horn Cto. No. 3 in E-Flat.

5:00/WNCN—Wagner: *Lohengrin*, Prelude to Act III.

WQXR—Beethoven: *The Consecration of the House.*

6:00/WNCN—Chopin: "Rossini Variations"; **Mozart:** Rondo for Piano and Orch. in A.

7:00/WNCN—Bach: Cto. for Two Violins in d.

WQXR—Kodály: *Háry János;* **Mozart:** Sym. No. 8 in D.

9:00/WNCN—Offenbach: *Gaite Parisienne.*

WQXR—The Boston Symphony Orchestra. **Tchaikovsky:** *Eugene Onegin; Capriccio Italien;* **Rachmaninoff:** *Aleko.* Conductor: Ozawa; soloists: Ghiarouv; Pasternack.

Tue., Jan. 8

2:00/WNCN—Rimsky-Korsakov: *Tale of Tsar Sultan*, Suite.

WNYC—Brahms: Sym. No. 2; **Stravinsky:** *Le Sacre du Printemps.*

WQXR—Bach: Harpsichord Cto. in A.

3:00/WNCN—Beethoven: *Leonore Overture*, No. 3, Op. 72.

WQXR—Prokofiev: *Lieutenant Kijé*, Op. 60; **Fasch:** Sinfonia in A.

4:00/WNCN—Sullivan: *Mikado*, Ov.; **Vivaldi:** Cto. for Recorder in F.

WNYC—Sibelius: Piano Qnt. in g.

WQXR—Vivaldi: Cto. in C for Diverse Instruments.

5:00/WNCN—Telemann: Cto. for Three Horns in D.

WQXR—Warlock: *Capriol Suite.*

6:00/WNCN—Horovitz: "Variations on a Theme by Paganini"; **C.P.E. Bach:** Sym. No. 2 in B-Flat.

7:00/WNCN—Bach: "Brandenburg" Cto. No. 5 in D; **J. Haydn:** Partita for Winds No. 2 in E-Flat.

WQXR—Falla: Harpsichord Cto.; **Boccherini:** String Qt. in D, Op. 6.

8:00/WNCN—Sirmen: Cto. for Violin No. 5 in B-Flat; **Grieg:** Violin Sonata No. 1 in F, Op. 8.

9:00/WNCN—Beethoven: Cto. for Violin in D, Op. 61.

WQXR—The Detroit Symphony Orchestra. **Vaughn Williams:** *The Lark Ascending;* **Stravinsky:** *Pulcinella Suite;* **Mozart:** Serenade No. 9 in D. Conductor and violinist: Silverstein.

TELEVISION
LISTINGS

COMPILED BY EDNA LAROCHE

Weeknights, Jan. 2–4 and Jan. 7–8

2 WCBS
4 WNBC
5 WNYW
7 WABC
9 WWOR
11 WPIX
13 WNET
21 WLIW
31 WNYC
BRV BRAVO
TBS TURNER BROADCASTING SYSTEM
HBO HBO
SC SPORTSCHANNEL
LIFE LIFETIME
MAX CINEMAX
NICK NICKELODEON
TMC THE MOVIE CHANNEL
ESPN ESPN
MSG MADISON SQUARE GARDEN NETWORK
A-E ARTS & ENTERTAINMENT NETWORK
SHO SHOWTIME
TNT TURNER NETWORK TELEVISION
USA USA NETWORK
TDC THE DISCOVERY CHANNEL
CNN CABLE NEWS NETWORK
DIS THE DISNEY CHANNEL

Closed-caption programming is indicated (cc).

Please note: Because of seasonal programming adjustments, schedules are extremely subject to last-minute changes.

WED., JAN. 2

6:00
2 4 7 CNN News
5 *Golden Girls*
9 *Cosby*
11 *21 Jump Street*
13 *New Jersey News*
21 *MacNeil/Lehrer*
31 Italian Programming
TBS *Beverly Hillbillies*
MAX **Movie:** *The Southern Star*
NICK *You Can't Do That on Television*
A-E *The Avengers*
SHO **Movie:** *The Quest*
TNT *Gilligan's Island*
TDC *Beyond 2000*

6:30
2 4 7 News
5 *Night Court*
9 *Who's the Boss?*
11 *Growing Pains*
13 *Nightly Business Report*
TBS *Andy Griffith*
NICK *Make the Grade*
TNT *Bugs Bunny*

7:00
2 *Hard Copy*
4 5 News
7 *Jeopardy*
9 *Perfect Strangers*
11 *Hogan Family*
13 *MacNeil/Lehrer*
21 *21 Edition*
TBS *Happy Days*
HBO *Inside the NFL*
SC *Baseball's Heirlooms: The Classic Ballparks*
NICK *Inspector Gadget*
ESPN **College Basketball:** Clemson vs. N.C. State
MSG *SportsDesk*
A-E *World of Survival*
TDC *Rendezvous*
CNN *Moneyline*

7:05
MSG *Rangers GameNight*

7:30
2 *Entertainment Tonight*
4 *Challengers*
5 *Current Affair*
7 *Wheel of Fortune*
9 *Who's the Boss?*
21 *Wild America*
TBS *The Jeffersons*
NICK *Looney Tunes*
MSG **Hockey:** Los Angeles vs. New York Rangers
A-E *World War I*
TDC *World Monitor*
CNN *Crossfire*

8:00
2 *48 Hours*
4 *Unsolved Mysteries*
5 *We Love Lucy*
7 *Wonder Years*
9 *Shades of L.A.*
11 **Movie:** *Big Trouble*
13 *The President and Mrs. Bush Talking with David Frost*
21 *Masterpiece Theatre: Heat of the Day*
31 *Autograph*
BRV *Wars of the Roses: The Kingmaker*
TBS **Movie:** *Blue Hawaii*
HBO **Movie:** *Rain Man*
SC *Jerry Tarkanian Show*
MAX **Movie:** *Major League*
NICK *Mr. Ed*
TMC **Movie:** *Gross Anatomy*
MSG ▣**Basketball:** New York vs. Boston
A-E *Air Power*
SHO **Movie:** *Steel Magnolias*
TNT **Basketball:** New York vs. Boston
TDC *Wild About Wheels*
CNN *Primenews*

8:30
7 *Growing Pains*
31 *South Africa Now*
NICK *Bewitched*
SC *P.J. Carlesimo Show*
A-E *Crusade in the Pacific*
TDC *Discovery Sport*

9:00
2 *Jake and the Fatman*
4 *The Story Behind the Story*
5 *Life After Murder*
7 *Doogie Howser, M.D.*
9 *The Bounty Hunters*
13 *Carnegie Hall at 100: A Place of Dreams*
31 *Eyes on the Prize II*
BRV *Eugene Onegin*
SC **College Basketball:** Providence vs. Seton Hall
LIFE **Movie:** *One Terrific Guy*
NICK *Green Acres*
ESPN **College Basketball:** Villanova vs. Pittsburgh
A-E *The Divided Union*
USA **Movie:** *Porky's II: The Next Day*
TDC *Wings: Grumman F14 Tomcat*
CNN *Larry King Live*

9:30
7 *Married People*
NICK *Donna Reed*

10:00
2 *WIOU*
4 *Hunter*
5 9 11 CNN News
7 *The Brotherhood*
13 *Soldiers of Music: Rostropovich Returns to Russia*
21 *...Talking with David Frost*
31 *Eastenders*
TBS **Movie:** *Diamond Head*
MAX **Movie:** *Welcome Home*
NICK *Saturday Night Live*
TMC **Movie:** *Puppetmaster*
A-E *The Divided Union*
SHO *30-Minute Movie: Heart of the Deal*
TDC *Profiles of Nature*

10:15
HBO **Movie:** *Cold Front*
TNT **Movie:** *Westworld*

10:30
11 News
31 *News City*
NICK *America 2Night*
MSG **College Basketball:** St. John's vs. Syracuse (DB)
SHO *30-Minute Movie: Little Feet*
TDC *Wildlife Chronicles*

11:00
2 4 7 News
5 *M*A*S*H*
9 *Amen*
11 *Cheers*
21 *'Allo 'Allo*
31 Korean Programming
NICK *Alfred Hitchcock Presents*
A-E *Diane Ladd at the Improv*
SHO **Movie:** *Dragonard*
TDC *Beyond Tomorrow*
CNN *Moneyline*

11:30
2 *America Tonight*
4 *Tonight Show*
5 *Personalities*
7 *Nightline*
9 *Arsenio Hall*
11 *The Honeymooners*
13 *Moyers: A World of Ideas*
21 *Nightly Business Report*
MAX **Movie:** *Dealers*
NICK *Patty Duke*
TMC **Movie:** *The Texas Chainsaw Massacre Part 2*
ESPN *Sportscenter*
TDC *Invention*
CNN *Sports Tonight*

11:50
HBO *Not Necessarily the Year in Review: 1990*

MIDNIGHT
2 *Mission Impossible*
5 *Love Connection*
7 *Into the Night*
11 *Odd Couple*
13 *Mystery*
21 *MacNeil Lehrer*
BRV *Suzi's Story*
NICK *My Three Sons*
A-E *Air Power*
TDC *War Chronicles*
CNN News

12:20 a.m.
TBS **Movie:** *The Big Sky*
SHO **Movie:** *Battle Beneath the Earth*

12:30 a.m.
4 *David Letterman*
5 *Kojak*
9 *New Twilight Zone*
11 *The Jeffersons*
NICK *Dobie Gillis*
A-E *Crusade in the Pacific*
SHO **Movie:** *Erik the Viking*
TDC *Firepower*

12:50 a.m.
HBO **Movie:** *No Mercy*

1:00 a.m.
7 **Movie:** *They All Laughed*
9 *Joe Franklin*
11 News
13 *The World in Review*
21 **Movie:** *Dick Tracy Returns*
NICK *Make Room for Daddy*
A-E *The Divided Union*
TDC *World Monitor*
CNN *Showbiz Today*

1:12 a.m.
2 *Late Night II: Stingray*
MAX **Movie:** *Love, Lust and Ecstasy*

1:30 a.m.
4 *Later With Bob Costas*
13 *The March of Time*
NICK *Mr. Ed*
TDC *The Adventurers*

2:00 a.m.
4 News
11 *My Talk Show*
13 *MacNeil/Lehrer*
NICK *Stop Smoking Breakthrough*
TMC **Movie:** *Gross Anatomy*
TDC *Challenge*

2:16 a.m.
2 *Nightwatch*
SHO **Movie:** *Split Decisions*
SHO **Movie:** *The Omegans*

2:30 a.m.
4 *Family Feud*
11 **Movie:** *Prisoner of Zenda*
MAX **Movie:** *Under the Boardwalk*
NICK *Donna Reed*

2:40 a.m.
21 **Movie:** *Dick Tracy vs. Cueball*
HBO **Movie:** *Midnight Crossing*

2:50 a.m.
TBS **Movie:** *The Ruthless Four*

3:00 a.m.
4 *TBA*
5 **Movie:** *Guest Wife*
9 *Home Shopping Spree*
13 *Live From Lincoln Center*
NICK *America 2Night*

3:20 a.m.
7 News

3:30 a.m.
NICK *Alfred Hitchcock*

3:50 a.m.
7 **Movie:** *Dangerous*
21 **Movie:** *Impact*
TMC **Movie:** *Puppetmaster*

4:00 a.m.
A-E **Movie:** *Old Enough*
SHO *It's Garry Shandling's Show*

4:15 a.m.
SHO **Movie:** *The Invisible Man*

4:20 a.m.
HBO **Movie:** *Baja Oklahoma*
MAX **Movie:** *The Underachievers*

THU., JAN. 3

6:00
2 4 7 CNN News
5 *Golden Girls*
9 *Cosby*
11 *21 Jump Street*
13 *New Jersey News*
21 *MacNeil/Lehrer*
31 Italian Programming
TBS *Beverly Hillbillies*
NICK *You Can't Do That on Television*
TMC **Movie:** *Hamburger Hill*
A-E *The Avengers*
TNT *Gilligan's Island*
TDC *Beyond 2000*

6:30
2 4 7 News
5 *Night Court*
9 *Who's the Boss?*
13 *Nightly Business Report*
TBS *Andy Griffith*
NICK *Make the Grade*
TNT *Bugs Bunny*

7:00
2 *Hard Copy*
4 5 News
7 *Jeopardy*
9 *Perfect Strangers*
11 *Growing Pains*
13 *MacNeil/Lehrer*
21 *21 Edition*
TBS *Happy Days*
MAX **Movie:** *Singin' in the Rain*
NICK *Inspector Gadget*
MSG *SportsDesk*
A-E *World of Survival*
SHO **Movie:** *Cocoon: The Return*
TDC *Rendezvous*
CNN *Moneyline*

7:15
SC *Islanders Pre-Game Show*

7:30
2 *Entertainment Tonight*
4 *Challengers*
5 *Current Affair*
7 *Wheel of Fortune*
9 *Who's the Boss?*
11 *Hogan Family*
21 *Wild America*
TBS *The Jeffersons*
HBO **Movie:** *Young Einstein*
SC **Hockey:** Los Angeles vs. New York Islanders
NICK *Looney Tunes*
ESPN **College Basketball:** DePaul vs. Dayton
MSG **Basketball:** Denver vs. New York
MSG ▣**Hockey:** New York Rangers vs. Pittsburgh
A-E *World War I*
TDC *World Monitor*
CNN *Crossfire*

8:00
2 *Top Cops*
4 *Cosby Show*
5 *Simpsons*
7 *Father Dowling Mysteries*
9 **Movie:** *It's My Turn*
11 **Movie:** *Nadine*
13 *Mystery!--Campion II: Flowers for the Judge*

21 *New Yankee Workshop*
31 *Korea: The Unknown War*
BRV *Peter Brook: The South Bank Show*
TBS **Movie:** *The Big Red One*
NICK *Mr. Ed*
TMC **Movie:** *Love Finds Andy Hardy*
A-E *World in Action*
TNT **Movie:** *Foreign Correspondent*
TDC *Arthur C. Clarke*
CNN *Primenews*

8:30
2 *The Flash*
4 *Blossom*
5 *Babes*
21 *This Old House*
NICK *Bewitched*
A-E *Challenge of the Seas*
TDC *Terra X*

9:00
4 *Cheers*
5 *Beverly Hills*
7 *Gabriel's Fire*
13 **Movie:** *The Brothers Karamazov*
21 *Mystery!: Campion II*
HBO **Movie:** *Predator*
LIFE **Movie:** *The Red Spider*
MAX **Movie:** *The Banker*
NICK *Green Acres*
A-E **Movie:** *Blume in Love*
SHO **Movie:** *Predator*
USA **Movie:** *Porky's Revenge*
TDC *Beyond 2000*
CNN *Larry King Live*

9:30
2 *Doctor, Doctor*
4 *Wings*
31 *The President and Mrs. Bush Talking with David Frost*
BRV *The Spider's Strategem (S)*
NICK *Donna Reed*
TMC **Movie:** *Andy Hardy Gets Spring Fever*
ESPN **College Basketball:** Alabama vs. Auburn

10:00
2 *Knots Landing*
4 *L.A. Law*
5 9 11 CNN News
7 *Primetime Live*
21 *Strangers*
31 *Eastenders*
NICK *Saturday Night Live*
TDC *The Adventurers*

10:20
TBS **Movie:** *Force Ten From Navarone*

10:30
31 *News City*
MAX **Movie:** *Take Two*
NICK *America 2Night*
MSG **College Basketball:** Arizona vs. Washington
TNT **Movie:** *Magnificent Obsession*
TDC *Dive to Adventure*

11:00
2 4 7 News
5 *M*A*S*H*
9 *Amen*
11 *Cheers*
21 *'Allo 'Allo*
31 Korean Programming
HBO *Inside the NFL*
NICK *Alfred Hitchcock Presents*
TMC **Movie:** *Andy Hardy Meets a Debutante*
TDC *Vietnam: The Ten Thousand Day War*

CNN *Moneyline*

11:30
2 *America Tonight*
4 *Tonight Show*
5 *Personalities*
7 *Nightline*
9 *Arsenio Hall*
11 *Honeymooners*
13 *South Africa Now*
21 *Nightly Business Report*
BRV *Targets*
NICK *Patty Duke*
ESPN *SportsCenter*
A-E *Improv Tonite*
SHO **Movie:** *Dad*
CNN *Sports Tonight*

MIDNIGHT
2 *Mission Impossible*
5 *Love Connection*
7 *Into the Night*
11 *Odd Couple*
13 *Masterpiece Theatre*
21 *MacNeil/Lehrer*
HBO *One More Saturday Night*
NICK *My Three Sons*
ESPN **College Basketball:** Brigham Young vs. San Diego State
A-E *World in Action*
TDC *Timewatch*
CNN *Newsnight*

12:20 a.m.
MAX **Movie:** *Hammerhead*

12:30 a.m.
4 *David Letterman*
5 *Kojak*
9 *New Twilight Zone*
11 *Jeffersons*
NICK *Dobie Gillis*
TMC **Movie:** *Life Begins for Andy Hardy*
A-E *Challenge of the Seas*

12:50 a.m.
TBS **Movie:** *Battle of the Commandos*

1:00 a.m.
7 **Movie:** *920 in the Shade*
9 *Joe Franklin*
11 News
21 **Movie:** *Dick Tracy's G-Men*
NICK *Make Room For Daddy*
TNT **Movie:** *Just For You*
TDC *World Monitor*
CNN *Showbiz Today*

1:12 a.m.
2 *Late Night II: The Prisoner*

1:30 a.m.
4 *Later With Bob Costas*
HBO *The Kids in the Hall*
NICK *Mr. Ed*
SHO **Movie:** *Alien From L.A.*
TDC *Wildlife Chronicles*

2:00 a.m.
4 7 News
11 *My Talk Show*
13 *MacNeil/Lehrer*
HBO *Dennis Miller: Black and White*
MAX **Movie:** *Seven Hours to Judgment*
NICK *Bewitched*
USA **Movie:** *The Public Eye*
TDC *America Coast to Coast: National Parks of the Applachian Mountains*

2:16 a.m.
2 *Nightwatch*
TMC **Movie:** *Andy Hardy's Private Secretary*

2:30 a.m.
4 *Family Feud*
7 News
11 **Movie:** *Viking Queen*
NICK *Donna Reed*

2:45 a.m.
21 **Movie:** *Dick Tracy Meets Gruesome*

2:50 a.m.
TBS **Movie:** *Attack!*

3:00 a.m.
5 **Movie:** *Cancel My Reservation*
9 *Home Shopping Spree*
13 *Little Miss Marker*
HBO *I Love N.Y.*
SHO **Movie:** *Picasso Trigger*

3:10 a.m.
TNT **Movie:** *The Lady Takes Sailor*

3:30 a.m.
7 **Movie:** *Game For Vultures*
MAX **Movie:** *Perfect Timing*

3:50 a.m.
21 **Movie:** *The Stars Look Down*

4:00 a.m.
TMC **Movie:** *Down Twisted*
A-E **Movie:** *If I Were Rich*

4:30 a.m.
11 *Trapper John, M.D.*

FRI., JAN. 4

6:00
2 4 7 CNN News
5 *Golden Girls*
9 *Cosby*
11 *21 Jump Street*
13 *New Jersey News*
21 *MacNeil/Lehrer*
31 Italian Programming
TBS *Beverly Hillbillies*
HBO **Movie:** *Star Trek II: The Wrath of Khan*
NICK *You Can't Do That on Television*
A-E *The Avengers*
TNT *Gilligan's Island*
TDC *Beyond 2000*

6:15
MAX **Movie:** *Lady in Cement*

6:30
2 4 7 News
5 *Night Court*
9 *Who's the Boss?*
13 *Nightly Business Report*
TBS *Andy Griffith*
NICK *Make the Grade*
SHO *KIDS-TV (Consumers)*
TNT *Bugs Bunny*

7:00
2 *Hard Copy*
4 5 News
7 *Jeopardy*
9 *Perfect Strangers*
11 *Growing Pains*
13 *MacNeil/Lehrer*
21 *21 Edition*
TBS *Happy Days*
SC *P.J. Carlesimo Show*
NICK *Inspector Gadget*
TMC **Movie:** *Young Frankenstein*
MSG *SportsDesk*
A-E *World of Survival*
SHO **Movie:** *Gross Anatomy*
USA *MacGyver*
TDC *Rendezvous*
CNN *Moneyline*

7:30
2 *Entertainment Tonight*
4 *Challengers*
5 *A Current Affair*
7 *Wheel of Fortune*
9 *Who's the Boss?*
11 *Hogan Family*
21 *Wild America*
TBS *The Jeffersons*
NICK *Looney Tunes*
MSG *Lou Carnesecca Show*
A-E *World War I*
TDC *World Monitor*
CNN *Crossfire*

8:00
2 *Guns of Paradise*
4 *Quantum Leap*
5 *America's Most Wanted*
7 *Full House*
9 *TBA*
11 **Movie:** *Casual Sex?*
13 *Washington Week in Review*
21 *Executive Stress*
31 *Adam Smith's Moneyworld*
BRV *Betrayal*
TBS **Movie:** *Operation Pacific*
HBO **Movie:** *Road House*
SC **Basketball:** San Antonio vs. New Jersey
MAX **Movie:** *The Big Picture*
NICK *Mr. Ed*
A-E **Movie:** *Deathtrap*
TNT **Basketball:** San Antonio vs. New Jersey
USA *Murder She Wrote*
TDC *Wild Things*
CNN *Primenews*

8:30
7 *Family Matters*
13 *Wall $treet Week*
21 *Keep it in the Family*
31 *Washington Week in Review*
NICK *Bewitched*
MSG *Giants Journal*

9:00
2 *Dallas*
4 *Night Court*
5 *Against the Law*
7 *Perfect Strangers*
9 *Amazing Stories*
13 *Great Performances: Peter Sellars Directs "Don Giovanni"*
21 *Three Up, Two Down*
31 *This Old House*
LIFE **Movie:** *Women of Valor*
NICK *Green Acres*
TMC **Movie:** *A Tiger's Tale*
MSG *Jets Journal*
SHO **Movie:** *Messenger of Death*
TDC *War Chronicles*
CNN *Larry King Live*

9:30
4 *Night Court*
7 *Going Places*
21 *Open All Hours*
31 *Hometime*
NICK *Donna Reed*
TDC *Firepower*

10:00
2 *Sons and Daughters*
4 *Midnight Caller*
5 9 11 CNN News
7 *20/20*
21 *Solo*
31 *Eastenders*
BRV *Vintage Getz*
HBO **Movie:** *Next of Kin*
MAX **Movie:** *The Further Adventures of Tennessee Buck*
NICK *Saturday Night Live*
MSG *Pro Football Playoffs: A Preview Special*
TDC *Timewatch*

10:20
TBS **Movie:** *Sands of Iwo Jima*
TNT *Inside the NBA*

10:30
11 News
21 *Colin's Sandwich*
31 *News City*
NICK *America 2Night*
A-E *Improv Tonite*
SHO **Movie:** *Three Kinds of Heat*

10:50
TNT **Movie:** *2001: A Space Odyssey*

11:00
2 4 7 News
5 *M*A*S*H*
9 *New Twilight Zone*
11 *Cheers*
21 *Alexei Sayle's Stuff*
31 *World TV*
NICK *Alfred Hitchcock Presents*
TMC **Movie:** *Steel Magnolias*
A-E *Patti D'Arbanville at the Improv*
TDC *Safari*
CNN *Moneyline*

11:30
2 *America Tonight*
4 *Tonight Show*
5 *Personalities*
7 *Nightline*
9 *Arsenio Hall*
11 *Honeymooners*
21 *Nightly Business Report*
MAX **Movie:** *Savage Beach*
NICK *Patty Duke*
CNN *Sports Tonight*

MIDNIGHT
2 *Mission Impossible*
5 *Love Connection*
7 *Into the Night*
11 *Odd Couple*
21 *MacNeil/Lehrer*
BRV *A Private Function*
HBO *The Kids in The Hall*
NICK *My Three Sons*
A-E **Movie:** *Deathtrap*
SHO **Movie:** *Stripes*
USA **Movie:** *Basic Training*
TDC *Discovery Showcase*
CNN *Newsnight*

12:30 a.m.
4 *David Letterman*
5 *Kojak*
9 *New Twilight Zone*
11 *The Jeffersons*
13 *Caracol: The Lost Maya City*
HBO **Movie:** *Opposing Force*
NICK *Dobie Gillis*

12:50 a.m.
TBS **Movie:** *Maneaters are Loose*

1:00 a.m.
7 **Movie:** *The Human Monster*
9 *Joe Franklin*
11 News
21 **Movie:** *Dick Tracy vs. Crime, Inc.*
NICK *Make Room For Daddy*
TDC *World Monitor*
CNN *Showbiz Today*

1:15 a.m.
2 *Stingray*
MAX **Movie:** *Senior Week*
TMC **Movie:** *Summer Job*

1:30 a.m.
4 *Friday Night Videos*
13 *Today's Japan*
NICK *Mr. Ed*
TDC *Dive to Adventure*

1:50 a.m.
SHO *New York's Finest*
TNT **Movie:** *Gorgo*

2:00 a.m.
11 *My Talk Show*
13 *MacNeil/Lehrer*
NICK *Bewitched*
USA **Movie:** *The Girl I Want*
TDC *TDC-TV*

2:10 a.m.
HBO *Inside the NFL*

2:16 a.m.
2 **Movie:** *Ghosts That Still Walk*

2:30 a.m.
11 **Movie:** *Choirboys*
4 News
NICK *Donna Reed*

2:45 a.m.
21 **Movie:** *Dick Tracy's Dilema*
TBS **Movie:** *Venom*
MAX **Movie:** *Retribution*
TMC **Movie:** *Gnaw Food of the Gods*

3:00 a.m.
4 *New Family Feud*
5 **Movie:** *Fraternity Row*
7 News
9 *Home Shopping Spree*
13 *A Kid for Two Farthings*

3:10 a.m.
HBO **Movie:** *Blood Relations*

3:30 a.m.
7 **Movie:** *The Man*
SHO **Movie:** *Mississippi Burning*
TNT **Movie:** *Twelve to the Moon*
USA **Movie:** *Convict Women*

3:45 a.m.
21 **Movie:** *Penny Serenade*

4:00 a.m.
A-E **Movie:** *The Inspector General*

4:15 a.m.
TMC **Movie:** *Blood on Satan's Claw*

MON., JAN. 7

6:00
2 4 7 CNN News
5 *Golden Girls*
9 *Cosby*
11 *21 Jump Street*
13 *New Jersey Network News*
21 *MacNeil/Lehrer*
31 Italian Programming (concludes at 8)
TBS *Beverly Hillbillies*
HBO **Movie:** *Mannequin*
NICK *You Can't Do That on Television*
TMC **Movie:** *Family Business*
A-E *The Avengers*
SHO **Movie:** *Robin Hood and the Sorcerer*
TNT *Gilligan's Island*
TDC *Beyond 2000*

6:30
2 4 7 News
5 *Night Court*
9 *Who's the Boss?*
13 *Nightly Business Report*
TBS *Andy Griffith*
MAX **Movie:** *Police Academy 6: City Under Siege*
NICK *Make the Grade*
TNT *Bugs Bunny*

7:00
2 *Hard Copy*
4 5 News
7 *Jeopardy*
9 *Perfect Strangers*
11 *Growing Pains*

13 *MacNeil/Lehrer*
21 *21 Edition*
TBS *Happy Days*
SC *Ed Randall's Talking Baseball*
NICK *Inspector Gadget*
MSG *SportsDesk*
A-E *World of Survival*
TDC *Rendezvous*
CNN *Moneyline*

7:05
MSG *New York Rangers GameNight*

7:30
2 *Entertainment Tonight*
4 *Memories: Then and Now*
5 *A Current Affair*
7 *Wheel of Fortune*
9 *Who's the Boss?*
11 *Hogan Family*
21 *Wild America*
TBS *The Jeffersons*
HBO *Babar*
SC **Basketball:** Dallas vs. New Jersey
NICK *Looney Tunes*
ESPN **College Basketball:** Syracuse vs. Pittsburgh
MSG **Hockey:** Philadelphia vs. New York Rangers
A-E *World War I*
TDC *World Monitor*
CNN *Crossfire*

8:00
2 *Evening Shade*
4 *Fresh Prince of Bel Air*
5 **Movie:** *Taking of Pelham 1-2-3*
7 *MacGyver*
9 **Movie:** *Embassy*
11 **Movie:** *TBA*
13 *Travels: Last Train Across Canada*
21 **Movie:** *The Frugal Gourmet*
31 *Eye On Dance*
BRV *A Perfect Couple*
TBS **Movie:** *Shaka Zula*
HBO *Not Necessarily the Year in Review: 1990*
MAX **Movie:** *Rocky*
NICK *Mr. Ed*
TMC **Movie:** *Stand By Me*
A-E *David L. Wolper Presents: The Longs: A Louisiana Dynasty*
SHO **Movie:** *The Big Picture*
TNT *A Taste of Freedom*
TDC *Safari*
CNN *Primenews*

8:30
2 *Major Dad*
4 *Blossom*
21 *New York's Master Chefs*
31 *A World of Ideas with Bill Moyers*
NICK *Bewitched*

9:00
2 *Murphy Brown*
4 **Movie:** *Shoot to Kill*
7 **Movie:** *Under Cover*
13 *The American Experience*
21 *The Last Cathedral*
31 *Bookmark*
HBO **Movie:** *Harlem Nights*
LIFE **Movie:** *A Tree Grows in Brooklyn*
NICK *Green Acres*
USA *Wrestling*
A-E *Miss Marple: 4:50 from Paddington*
TNT **Movie:** *Comrade X*
TDC *Discovery Showcase*
CNN *Larry King Live*

9:30
2 *Designing Women*
31 *Glasnost Film Festivals*
NICK *Dragnet*
TMC **Movie:** *Lost Angels*
ESPN **College Basketball:** Minnesota vs. Wisconsin

10:00
2 *Trial of Rosie O'Neill*
5 9 11 CNN News
13 *Soviets*
BRV *Double Dealer*
TBS **Movie:** *The Devil's Brigade*
MAX **Movie:** *The Final Conflict*
NICK *Saturday Night Live*
SHO **Movie:** *Backfire*
TDC *A World Away*

10:30
21 *American Experience*
31 *News City*
NICK *America 2Night*

11:00
5 *M*A*S*H*
2 4 7 News
9 *Amen*
11 *Cheers*
13 *Thirteen Live*
31 Korean Programming
HBO *The Kids in the Hall*
NICK *Alfred Hitchcock Presents*
A-E *Lou Rawls at the Improv*
TDC *Wild Things*
CNN *Moneyline*

11:15
MSG **Lacrosse:** Philadelphia vs. Detroit (TD from 1/5)

11:30
2 *America Tonight*
4 *Tonight Show*
5 *Personalities*
7 *Nightline*
9 *Arsenio Hall*
11 *Honeymooners*
13 21 *Nightly Business Report*
HBO *Glory! Glory!*
NICK *Green Acres*
TMC **Movie:** *Dad*
CNN *Sports Tonight*

11:45
SHO **Movie:** *She-Devil*

MIDNIGHT
2 *Mission Impossible*
5 *Love Connection*
7 *Into the Night*
11 *Odd Couple*
13 **Movie:** *Loves of a Blonde*
21 *MacNeil/Lehrer*
BRV *Before the Revolution (S)*
MAX **Movie:** *Spring Fever USA*
NICK *Donna Reed*
ESPN **College Basketball:** Long Beach State vs. New Mexico State
A-E *David L. Wolper Presents: The Longs: A Louisiana Dynasty*
TDC *Beyond 2000*
CNN News

12:30 a.m.
4 *Late Night with David Letterman*
5 *Kojak*
9 *Party Machine with Nia Peeples*
11 *Jeffersons*
NICK *Dobie Gillis*

12:45 a.m.
TBS *National Geographic Explorer*

1:00 a.m.
7 **Movie:** *Night Partners*
9 *Joe Franklin*
11 News
21 *Art History*
NICK *Patty Duke*
TDC *World Monitor*
CNN *Showbiz Today*

1:12 a.m.
2 *Late Night: Stingray*

1:20 a.m.
HBO *I Love N.Y.*

1:30 a.m.
4 *Later with Bob Costas*
5 *McCreary Report*
13 *Today's Japan*
MAX **Movie:** *Bits and Pieces*
NICK *My Three Sons*
TMC *Firstworks*
SHO *New York's Finest*
TDC *Wild About Wheels*

2:00 a.m.
4 News
11 *My Talk Show*
13 *MacNeil/Lehrer*
BRV *A Perfect Couple*
NICK *Make Room for Daddy*
TMC **Movie:** *Stand By Me*
TNT **Movie:** *Song of Russia*
TDC *Discovery Sport*

2:16 a.m.
2 *Nightwatch*

2:30 a.m.
4 *New Family Feud*
11 **Movie:** *TBA*
NICK *Mr. Ed*
TDC *Wheels in Sport: Motorcycle Racing*

2:50 a.m.
TBS **Movie:** *Nowhere to Hide*

3:00 a.m.
4 *TBA*
5 **Movie:** *Sleep, My Love*
7 News
9 *Home Shopping Spree*
13 *Science Demonstrations*
21 *American Diary*
HBO *Rick Ducommun: Piece of Mind*
MAX **Movie:** *Daddy's Boys*
NICK *Bewitched*
SHO **Movie:** *A World Apart*

3:30 a.m.
7 **Movie:** *The Bermuda Depths*
TMC **Movie:** *Lost Angels*

4:00 a.m.
HBO **Movie:** *No Mercy*
NICK *America 2Night*
A-E **Movie:** *The Abdication*

4:15 a.m.
TNT **Movie:** *Red Snow*

TUE., JAN. 8

6:00
2 4 7 CNN News
5 *Golden Girls*
9 *Cosby*
11 *21 Jump Street*
13 *New Jersey News*
21 *MacNeil/Lehrer*
31 Italian Programming
TBS *Beverly Hillbillies*
HBO **Movie:** *Just Between Friends*
NICK *You Can't Do That on Television*
TMC **Movie:** *River of Death*
A-E *The Avengers*
SHO **Movie:** *Going Bananas*
TNT *Gilligan's Island*
TDC *Beyond 2000*

6:30
2 4 7 News
5 *Night Court*
9 *Who's the Boss?*
13 *Live Wire*
TBS *Andy Griffith*
MAX **Movie:** *Bad Day at Black Rock*
NICK *Make the Grade*
TNT *Bugs Bunny*

7:00
2 *Hard Copy*
4 5 News
7 *Jeopardy*
9 *Perfect Strangers*
11 *Growing Pains*
13 *MacNeil/Lehrer*
21 *21 Edition*
TBS *Happy Days*
SC *The Champions: 26th Annual Reno Air Show*
NICK *Inspector Gadget*
MSG *SportsDesk*
A-E *World of Survival*
TDC *Rendezvous*
CNN *Moneyline*

7:05
MSG *New York Knicks GameNight*

7:30
2 *Entertainment Tonight*
4 *Memories: Then and Now*
5 *A Current Affair*
7 *Wheel of Fortune*
9 *Who's the Boss?*
11 *The Hogan Family*
21 *Wild America*
TBS *The Jeffersons*
NICK *Looney Tunes*
ESPN **College Basketball:** Kansas vs. Oklahoma
MSG **Basketball:** Boston vs. New York
A-E *World War I*
TDC *World Monitor*
CNN *Crossfire*

8:00
2 *Rescue 911*
4 *Matlock*
5 **Movie:** *Report to the Commissioner*
7 *Who's the Boss?*
9 *They Came From Outer Space*
11 **Movie:** *TBA*
13 *Nova: Return to Mt. St. Helens*
21 *National Geographic*
31 *Fire on the Rim*
BRV *Quintet*
TBS **Movie:** *Shaka Zulu*
HBO **Movie:** *The Naked Gun: From the Files of Police Squad!*
MAX **Movie:** *The War of the Roses*
NICK *Mr. Ed*
TMC **Movie:** *Opposing Force*
A-E *Biography: John Glenn/Admiral Richard Byrd*
SHO **Movie:** *Singin' in the Rain*
TNT **Basketball:** Detroit vs. Charlotte
TDC *Vietnam: The Ten Thousand Day War*
CNN *Primenews*

8:30
7 *Head of the Class*
SC **Basketball:** New Jersey vs. Chicago
NICK *Bewitched*

9:00
2 **Movie:** *Bare Essentials*
4 *In the Heat of the Night*
7 *Roseanne*
9 *Amazing Stories*
13 *Frontline*
21 *Nova*
31 *Scientific American Frontiers*
LIFE **Movie:** *Love Lives On*
NICK *Green Acres*
A-E *Paris Dances Diaghilev*
USA *USA Tuesday Night Fights*
TDC *Beyond Tomorrow*
CNN *Larry King Live*

9:30
7 *Coach*
HBO **Movie:** *Me and Him*
NICK *Dragnet*
ESPN **College Basketball:** Tennessee vs. Vanderbilt
TDC *Invention*

10:00
4 *Law and Order*
5 9 11 CNN News
7 *thirtysomething*
13 *Soviets*
21 *Nature of Things*
31 *Arctic Haze*
BRV *Robert Altman: The South Bank Show*
TBS **Movie:** *Ambush Bay*
MAX **Movie:** *Take Two*
NICK *Saturday Night Live*
TMC **Movie:** *About Last Night…*
MSG **College Basketball:** Rutgers vs. Temple (DB)
SHO **Movie:** *Steel Magnolias*
TDC *Galapagos*

10:20
TNT *Elvis: That's the Way It Is*

10:30
11 News
31 *News City*
NICK *America 2Night*

11:00
2 4 7 News
5 *M*A*S*H*
9 *Amen*
11 *Cheers*
13 *Thirteen Live*
21 *'Allo 'Allo*
31 Korean Programming
BRV *HEALTH*
HBO **Movie:** *Cold Front*
NICK *Alfred Hitchcock*
A-E *Robin Leach at the Improv*
TDC *Wings*
CNN *Moneyline*

11:30
2 *America Tonight*
4 *Tonight Show*
5 *Personalities*
7 *Nightline*
9 *Arsenio Hall*
11 *Honeymooners*
13 21 *Nightly Business Report*
NICK *Green Acres*
CNN *Sports Tonight*

11:50
MAX **Movie:** *Welcome Home*

MIDNIGHT
2 *Mission Impossible*
5 *Love Connection*
7 *Into the Night*
11 *Odd Couple*
13 *Intercom*
21 *MacNeil/Lehrer*
NICK *Donna Reed*
TMC **Movie:** *Gross Anatomy*
A-E *Biography: John Glenn/Admiral Richard Byrd*
SHO *30-Minute Movie: The Jogger*
TDC *Survival!*
CNN *Newsnight*

12:20 a.m.
TBS **Movie:** *Inside the Third Reich*

12:30 a.m.
4 *David Letterman*
5 *Kojak*
9 *Party Machine with Nia Peeples*
11 *The Jeffersons*
NICK *Dobie Gillis*
SHO *30-Minute Movie: Heart of the Deal*
TNT *Elvis on Tour*

12:40 a.m.
HBO **Movie:** *Black Widow*

1:00 a.m.
7 **Movie:** *Mean Dog Blues*
9 *New Twilight Zone*
11 News
13 *You Gotta Have Art*
21 *Art History*
NICK *Patty Duke*
SHO **Movie:** *Screwball Hotel*
TDC *World Monitor*
CNN *Showbiz Today*

1:12 a.m.
2 *Late Night II: Wolf*

1:30 a.m.
4 *Later With Bob Costas*
9 *Joe Franklin*
13 *Today's Japan*
MAX **Movie:** *Millennium*
NICK *My Three Sons*
TDC *Profiles of Nature*

2:00 a.m.
4 News
11 *My Talk Show*
13 *MacNeil/Lehrer*
NICK *Make Room For Daddy*
TMC **Movie:** *Opposing Force*
TDC *A World Away*

2:16 a.m.
2 *Nightwatch*

2:30 a.m.
4 *New Family Feud*
11 **Movie:** *TBA*
HBO **Movie:** *Opposing Force*
NICK *Mr. Ed*
TNT **Movie:** *Speedway*

2:50 a.m.
SHO *The Comedy and Magic Club's 10th Anniversary Special*

3:00 a.m.
4 *New Family Feud*
5 **Movie:** *Barbarian Queen*
7 News
9 *Home Shopping Spree*
13 *Twentieth Century History*
USA **Movie:** *Dread Naught Rivals*

3:15 a.m.
MAX **Movie:** *The War of the Roses*

3:30 a.m.
7 **Movie:** *Amos*

3:40 a.m.
TMC **Movie:** *About Last Night…*

4:00 a.m.
HBO *The Kids in the Hall*
A-E **Movie:** *Russian Roulette*

Weekend, Jan. 5 –6

SAT., JAN. 5

8:00 a.m.
2 *Muppet Babies*
4 *Camp Candy*
5 *Zazoo U*
7 *The New Adventures of Winnie the Pooh*
11 *Incredible Hulk*
13 *Wall $treet Week*
21 *Tracks Ahead*
31 *Japanese TV*
TBS *Bonanza*
HBO **Movie:** *Steel Magnolias*
NICK *Count Duckula*
TMC **Movie:** *Cannery Row*
ESPN *Fishing*
A-E *Journey to Adventure*
SHO **Movie:** *Ninotchka*
TNT *The Travels of Jaime McPheeters*
CNN *Daybreak*

8:30 a.m.
2 *California Raisins*
4 *Rick Moranis at Gravedale High*
5 *Bobby's World*
7 *The Wizard of Oz*
13 *Adam Smith's Money World*
21 *Adventures in Scale Modeling*
NICK *Heathcliff*
A-E *World of Survival*
CNN *The Big Story*

9:00 a.m.
2 *Garfield and Friends*
5 *Tom and Jerry's Kids*
7 *Slimer! and the Real Ghostbusters*
11 *Wrestling*
13 *Bookmark*
21 *Woodwright's Shop*
TBS *Wrestling*
MAX **Movie:** *Weekend at Bernie's*
NICK *Inspector Gadget*
A-E **Movie:** *The Big Wheel*
TNT *Hondo*
TDC *Bill Burrud's Animal Odyssey*

9:30 a.m.
4 *Captain N*
5 *Attack of the Killer Tomatoes*
13 *One on One*
21 *New Yankee Workshop*
CNN *Moneyweek*

10:00 a.m.
2 *Teenage Mutant Ninja Turtles*
4 *Kid 'n' Play*
5 *Piggsburgh Pigs*
7 *Beetlejuice*
11 *Soul Train*
13 *Firing Line*
21 *Hometime*
TBS *National Geographic Explorer*
HBO *Inside the NFL*
NICK *Nickelodeon's Most Wanted: Yogi Bear!*
TMC **Movie:** *The Barbarians*
SHO **Movie:** *Gunfight at O.K. Corral*
TNT *How the West Was Won*
TDC *Profiles of Nature*

10:30 a.m.
4 *Chipmunks/Movies*
5 *Fun House*
7 *New Kids on the Block*
13 *American Interests*
21 *This Old House*
31 *Washington Week in Review*
TDC *Wildlife Chronicles*

11:00 a.m.
2 *Bill and Ted's Excellent Adventure*
4 *Saved by the Bell*
5 *Captain Planet and the Planeteers*
7 *Bugs Bunny*
9 *Superman*
11 *Fame*
13 *Tony Brown's Journal*
21 *From a Country Garden*
31 *Eye on Asia*
HBO **Movie:** *Hombre*
MAX **Movie:** *Bad Day at Black Rock*
NICK *Think Fast*
A-E *Footsteps of Man*
TNT **Movie:** *Dirty Dingus McGee*
TDC *Safari*

11:30 a.m.
2 *Pee Wee's Playhouse*
4 *Guys Next Door*
5 *Thunder Cats*
9 *Dracula*
13 *Open Mind*
21 *Victory Garden*
NICK *Double Dare*
TMC **Movie:** *Dominick and Eugene*

NOON
2 *Dink, The Little Dinosaur*
4 *Saturday Videos*
5 *Wrestling*
7 *AFC/NFC Playoff Doubleheader*
9 *It's a Knockout*
11 *Star Search*
13 *America's Defense Monitor*
21 *Gourmet Cooking*
31 *Video Music Box*
TBS **Movie:** *The Guns of Navarone*
NICK *Dennis the Menace*
MSG *Jets Journal*
A-E *City Videos*
SHO **Movie:** *A Summer Story*
USA **Movie:** *Izzy & Moe*
TDC *Films for the Family: Montezuma's Lost Gold*

12:30
2 *Storybreak*
4 *NBA Inside Stuff*
13 *South Africa Now*
21 *Cuisine Rapide*
MAX **Movie:** *Cocoon*
MSG *Giants Journal*
CNN *Evans & Novak*

1:00
2 *Winter Sportcast*
4 *Soloflex*
5 *American Gladiators*
9 *New Adam 12*
11 **Movie:** *Foxes*
13 *G.E.D.*
21 *Frugal Gourmet*
31 *Pakistani Television*
NICK *Lassie*
A-E *David L. Wolper Presents: The Race For Space*
TNT **Movie:** *Don't Make Waves*

1:30
2 **College Basketball:** Women's NCAA Doubleheader
9 *New Dragnet*
21 *Travelin' Gourmet*
SC **Hockey:** New Jersey vs. Pittsburgh
TMC **Movie:** *Steel Magnolias*

2:00
9 *Airwolf*
13 *Building For the Future*
21 *Joy of Painting*
31 *American Art Forum*
HBO **Movie:** *The Possessed*
NICK *Special Delivery*
MSG **College Basketball:** Nebraska vs. Kansas State
A-E *Starring Natalie Wood*
SHO **Movie:** *Ground Zero*
USA **Movie:** *Matters of the Heart*
TDC *A World Away: Brazil--Heart of South America*

2:30
5 **Movie:** *Moving Violations*
21 *Welcome to My Studio*
31 *State of the Arts*
MAX **Movie:** *The Boy Who Could Fly*

3:00
9 *They Came From Outer Space*
11 **Movie:** *Private School*
13 *Nova*
21 *Motorweek*
31 *Eye on Dance*
TBS **Movie:** *Hell in the Pacific*
ESPN **College Basketball:** Louisville vs. UCLA
A-E **Movie:** *The Night of the Living Dead*
TNT **Movie:** *Dream Wife*
TDC *Discovery Showcase*

3:30
4 *Boxing Illustrated*
21 *Rod and Reel Streamside*
31 *All About TV*
HBO **Movie:** *Superman IV: The Quest for Peace*
TMC **Movie:** *The Deceivers*
CNN *Your Money*

4:00
4 *Greatest Sports Legends: Heroes of Football*
9 *She-Wolf*
13 *Motorweek*
21 *Degrassi High*
31 *Sounds Brazilian*
NICK *You Can't Do That on Television*
MSG **College Basketball:** St. Bonaventure vs. Massachusetts
SHO **Movie:** *Without a Clue*
TDC *Vietnam: The Ten Thousand Day War*

4:30
5 *What a Dummy*
13 *Hometime*
21 *Star Cops*
31 *South Africa Now*
SC **College Basketball:** Xavier (OH) vs. Fordham
MAX **Movie:** *This Is Elvis*
NICK *Out of Control*
CNN *Future Watch*

5:00
4 *The Year in Sports 1990*
5 *Mr. Belvedere*
9 *Knight Rider*
11 **Movie:** *Casual Sex?*
13 *Matters of Taste*
31 *American Interests*
BRV *Chan Is Missing*
TBS *Fishing with Roland Martin*
HBO *Not Necessarily the Year in Review: 1990*
NICK *Mr. Wizard's World*
ESPN **PGA Golf**
A-E *The Fugitive*
TNT *Logan's Run*
TDC *Discovery Sport*
CNN *Early Prime*

5:30
5 *Facts of Life*
13 *New Yankee Workshop*
21 *Doctor Who*
31 *Reggae Strong*
TBS *Fishing with Orlando Wilson*
NICK *Dennis the Menace*
TMC **Movie:** *Under Cover*
TDC *Wild About Wheels*
CNN *Newsmaker Saturday*

6:00
2 *Channel to the People*
4 CNN News
9 *Hunter*
5 *Three's Company*
13 *Innovation*
31 *Polish TV Network*
TBS *Wrestling*
HBO **Movie:** *Just Between Friends*
LIFE **Movie:** *California Girls*
NICK *Family Double Dare*
MSG *Junior Tennis Special*
A-E *The Avengers*
SHO **Movie:** *The 'Burbs*
TNT *Bugs Bunny & Pals*
TDC *Beyond 2000*

6:15
MAX **Movie:** *Prime Risk*

6:30
2 News
5 *All in the Family*
13 *Wild America*
31 *Hello Austria/Hello Vienna*
BRV *The Blue Hotel*
NICK *SK8 TV*
CNN *Pinnacle*

7:00
2 News
4 *Women, Changes, and the 90's with Theresa Brown*
5 *Golden Girls*
7 News
9 *Amen*
11 *Star Trek: The Next Generation*
13 *Nature*
21 *Woodwright's Shop*
31 Italian Programming
NICK *Inspector Gadget*
MSG *SportsDesk*
A-E *All Creatures Great and Small*
TDC *America Coast to Coast: National Parks of the Appalachian Mountains*
CNN *Capital Gang*

7:30
2 *Studio 22*
4 *Memories: Then and Now*
5 *Night Court*
7 *New York Views*
9 *227*
21 *This Old House*
BRV *Champlin on Film: Robert Loggia*
SC *Syracuse Coach's Corner*
NICK *Looney Tunes*
TMC **Movie:** *The Barbarians*
CNN *Sports Saturday*

8:00
2 *You Take the Kids*
4 *Amen*
5 *Totally Hidden Videos*
7 *Young Riders*
9 **Basketball:** New Jersey vs Detroit (½ hr. delay)
11 **Movie:** *A Little Sex*
13 *Nature of Things*
21 *Jacques Cousteau*
31 *The Growing Pains of Adrian Mole*
BRV *Dim Sum*
TBS **Movie:** *Battle of the Bulge*
HBO **Movie:** *Steel Magnolias*
LIFE **Movie:** *Witness for the Prosecution*
MAX **Movie:** *Friday the 13th Part VIII: Jason Takes Manhattan*
ESPN **College Basketball:** Notre Dame vs. North Carolina
A-E **Movie:** *Heart Beat*
SHO **Movie:** *Always*
TNT **Movie:** *The Desperados*
USA **Movie:** *Vampire at Midnight*
TDC *Challenge*
CNN *Primenews*

8:30
2 *Lenny*
4 *Fanelli Boys*
5 *Haywire*
31 *Shelley*
SC *P.J. Carlesimo Show*
NICK *Bewitched*
MSG **Hockey:** New York Rangers vs. St. Louis

9:00
2 **Movie:** *Gunsmoke, the Last Apache*
4 *Golden Girls*
5 *Cops*
7 **Movie:** *Ghostbusters*
13 *Film on Film: Ingmar Bergman: The Magic Lantern*
21 *National Geograhic*
31 *Ripping Yarns*
SC **College Basketball:** Seton Hall vs. Georgetown
NICK *Green Acres*
TMC **Movie:** *Steel Magnolias*
TDC *Wings*
CNN *Showbiz Week*

9:30
4 *Empty Nest*
5 *American Chronicles*
31 *The New Statesman*
BRV *Jazz Counterpoint: Ramsey Lewis*
NICK *Dragnet*
CNN *East Meets West*

10:00
4 *Carol and Company*
5 9 11 CNN News
13 **Movie:** *The Seventh Seal*
21 *Legacy of War*
31 *'Allo 'Allo*
BRV *A Bit of Fry and Laurie #4*
HBO *Roseanne Barr Live from Trump Castle*
MAX **Movie:** *Tango and Cash*
NICK *Saturday Night Live*
A-E *Best of Evening at the Improv*
SHO *Richard Jeni II*
TNT **Movie:** *Day of the Evil Gun*
TDC *Survival!*

10:30
4 *Dear John*
5 *M*A*S*H*
9 *Taxi*
31 *Just for Laughs*
BRV *The Lenny Henry Show #1*
NICK *America 2Night*

11:00
2 4 News
5 *Comic Strip Live*
9 *Howard Stern*
11 *The Odd Couple*
21 *How Far Home: Veterans After Vietnam*
31 *World TV*
BRV *Big World: Fine Young Cannibals*
SC **College Basketball:** San Diego vs. Clara
NICK *Alfred Hitchcock*
TMC *Joe Blob's Drive-In Theater*
A-E *Glynn Turman at the Improv*
SHO *Super Dave*
USA **Movie:** *The Girl I Want*
TDC *TDC-TV*
CNN *Capital Gang*

11:05
7 News
TBS *U.S. Olympic Gold*
TMC **Movie:** *No Retreat, No Surrender II*

11:30
2 *Big Break*
4 *Saturday Night Live*
7 **Movie:** *Perfect Witness*
11 **Movie:** *Superman*
21 *Off-Hollywood*
HBO **Movie:** *The Accused*
NICK *Green Acres*
SHO **Movie:** *The Matchmaker*
CNN *Sports Tonight*

11:40
13 **Movie:** *The White Sheik*
MAX **Movie:** *Chinatown Connection*
MSG **College Basketball:** Boston College vs. St. John's (DB)

MIDNIGHT
5 *American Gladiators*
9 *Barney Miller*
21 *Austin City Limits*
BRV *Quintet*
TBS *Chartbusters*
NICK *Donna Reed*
ESPN **College Basketball:** Colorado State vs. UTEP
A-E **Movie:** *Heart Beat*
TNT **Movie:** *The Day of the Trifids*
TDC *Arthur C. Clarke*
CNN *Newsnight*

12:30 a.m.
2 *Quincy, M.E.*
NICK *Dobie Gillis*
USA **Movie:** *School Spirit*
TDC *Terra X*

1:00 a.m.
4 *It's Showtime at the Apollo*
5 *Pump It Up*
13 **Movie:** *The Phantom of the Opera*
21 *New Country Video*
31 *Night Flight*
TBS **Movie:** *The Uncanny*
NICK *Patty Duke*
TMC **Movie:** *Cop*
SHO **Movie:** *Black Widow*
TDC *Galapagos*

1:20 a.m.
MAX **Movie:** *Delta Force Commando*

1:30 a.m.
2 *Witness to Survival*
7 News
HBO **Movie:** *I, Madman*
NICK *My Three Sons*

TELEVISION

2:00 a.m.
2 **Movie:** *The Hostage Heart*
4 *TBA*
5 **Movie:** *Partners*21 *Rockin' the Night Away*
NICK *Make Room for Daddy*
TNT **Movie:** *Dark Star*
TDC *Nature of Things*

2:15 a.m.
7 **Movie:** *Smokey and the Bandit*

2:30 a.m.
11 **Movie:** *Rabbit Test*
13 *Great Performances*

2:50 a.m.
Movie: *Keaton's Cop*

3:00 a.m.
4 *America's Top Ten*
21 *Nature of Things*
HBO **Movie:** *Best Seller*
MAX **Movie:** *Major League*
SHO **Movie:** *A Tiger's Tale*

SUN., JAN. 6

8:00 a.m.
2 *Home Again with Bob Vila*
4 *Positively Black*
5 *Sunday Mass*
7 *Tiempo*
9 *Silver Spoons*
13 *Mister Rogers' Neighborhood*
21 *Sesame Street*
31 Italian Programming
TBS *Flintstones*
HBO *Babar*
NICK *Count Duckula*
TMC **Movie:** *Love Finds Andy Hardy*
A-E *Journey to Adventure*
SHO *The Adventures of Commander Crumbcake: The Moonfaker*
TNT *Popeye*

8:30 a.m.
2 *Wall Street Journal Report*
4 *Visiones*
7 *Heart of the Matter*
9 *Bugs and Daffy Hour*
13 *Shining Time Station*
TBS *Captain Planet*
HBO *Wonderful Wizard of Oz*
NICK *Heathcliff*
A-E *World of Survival*
SHO **Movie:** *The Man From Buttonwillow*

9:00 a.m.
2 News
4 *Sunday Today*
7 *Sports Quest with Larry Bowa*
11 *Brady Bunch*
13 *Sesame Street*
21 **Movie:** *San Fernando Valley*
TBS *Brady Bunch*
HBO **Movie:** *The Goonies*
MAX **Movie:** *Time Walker*
NICK *Cartoon Kablooey*
A-E **Movie:** *The Day of the Triffids*
TNT *Bugs Bunny and Pals*
TDC *Deaf Mosaic*
CNN *Daywatch*

9:30 a.m.
7 *Runaway with the Rich and Famous*
9 *Widget*
TBS *Andy Griffith*
NICK *Flipper*
TMC **Movie:** *The Year My Voice Broke*
TDC *Orphans of the Wild*
CNN *Your Money*

10:00 a.m.
7 *Like It Is*
9 *Steampipe Alley*
11 *Happy Days*
13 *Mister Rogers' Neighborhood*
21 *Community Affairs*
TBS *Good News*
NICK *Nickelodeon's Most Wanted: Yogi Bear*
SHO **Movie:** *Turner & Hooch*
TNT **Movie:** *Money From Home*
TDC *American Medical Television*

10:30 a.m.
2 *Face the Nation*
4 *Meet the Press*
11 *Happy Days*
13 *Square One TV*
21 *Adam Smith's Money World*
TBS **Movie:** *The Man Who Would Be King*
MAX **Movie:** *Adam's Rib*
CNN *Newsmaker Sunday*

11:00 a.m.
2 *Sunday Edition with Jim Jenson and Ed Koch*
4 *McLaughlin Group*
5 *McCreary Report*
7 *Business World*
9 *My Secret Identity*
11 *Incredible Hulk*
13 *Healing Birds of Prey*
21 *Wall $treet Week*
HBO **Movie:** *Batman (1966)*
NICK *Cartoon Kablooey*

11:30 a.m.
4 *News Forum*
7 *David Brinkley*
9 *Munsters Today*
13 *Newton's Apple*
21 *Washington Week in Review*
NICK *SK8 TV*
TMC **Movie:** *Cocktail*
ESPN *Sportscenter*
CNN *NFL Preview*

NOON
2 *TBA*
4 *This is the NFL*
5 *WWF Wrestling*
9 *Out of This World*
11 **Movie:** *TBA*
13 *Caucus: New Jersey*
21 *Inside Albany*
NICK *Wild and Crazy Kids*
ESPN *NFL Gameday*
A-E **Movie:** *Auntie Mame*
SHO **Movie:** *Bye Bye Birdie*

12:15
MAX **Movie:** *Singin' in the Rain*
TNT **Movie:** *Bedtime for Bonzo*

12:30
2 *Winter Sportcast*
4 *NFL Live*
7 *News Conference*
9 *New Lassie*
13 *Inside Albany*
21 *Wild America*
NICK *Dennis the Menace*
TDC *A House for All Seasons*
CNN *Science & Technology Week*

1:00
2 *NCAA Championships*
4 **Football:** AFC Wildcard
5 **Movie:** *The Boy in the Plastic Bubble*
7 *World Swimming and Diving Championships*
9 **Movie:** *The Four Seasons*
13 *Turnstyles*
21 *Nature*
HBO *Encyclopedia Brown: Boy Detective*
NICK *Lassie*
TDC *America Coast to Coast*

1:20
TBS **Movie:** *Paradise, Hawaiian Style*

1:30
13 *Soldiers of Music: Rostropovich Returns to Russia*
HBO **Movie:** *Hannah and Her Sisters*
TMC **Movie:** *Monsignor*
CNN *Moneyweek*

2:00
21 *All Creatures Great and Small*
31 *World Chronicle*
MAX **Movie:** *Looker*
NICK *Special Delivery*
SHO **Movie:** *Madame Sousatzka*
TNT **Movie:** *Bonzo Goes To College*
USA **Movie:** *Alfred Hitchcock's Frenzy*
TDC *Bill Burrud's Animal Odyssey*
CNN *Week in Review*

2:30
11 **Movie:** *TBA*
31 *Ask Congress*

3:00
7 *Infiniti Tournament of Championships Golf*
5 **Movie:** *Julie*
9 **Movie:** *Charade*
13 *Carnegie Hall at 100: A Place of Dreams*
21 *Cats and Dogs*
31 *This Old House*
TBS **Movie:** *Fun in Acapulco*
ESPN **College Basketball:** Mississippi vs. Mississippi State
A-E **Movie:** *Deathtrap*
TDC *Survival!*
CNN *World Report*

3:30
2 **Football**
21 *Madeleine Cooks*
31 *Hometime*
HBO **Movie:** *Broken Vows*
MAX **Movie:** *Saturday the 14th Strikes Back*
TMC **Movie:** *American Ninja 2: The Confrontation*

3:45
TNT **Movie:** *The Private War of Major Benson*

4:00
2 **Football:** NFC Wildcard Game
4 *TBA*
13 *The President and Mrs. Bush Talking with David Frost*
31 *Polish Television Network*
NICK *You Can't Do That on Television*
MSG **College Basketball:** Houston vs. Arkansas (DB)
SHO *It's Garry Shandling's Show*
TDC *War Chronicles*

4:30
4 *Sports Express*
11 **Movie:** *TBA*
21 *Frugal Gourmet*
NICK *Out of Control*
SHO **Movie:** *Hot Pursuit*
TDC *Firepower*

5:00
5 **Movie:** *Columbo: Negative Reaction*
9 *Superboy*
13 *Jimmy Carter: Speaking Out*
21 *Lawrence Welk Show*
31 *Leon Charney Report*
BRV *Bravo Culture for Kids: Stowaway in the Sky*
TBS *Tom and Jerry's Fun House*
HBO **Movie:** *Spaceballs*
MAX **Movie:** *Millennium*
NICK *Mr. Wizard's World*
TMC **Movie:** *Miles From Home*
TDC *Galapagos*
CNN *Earlyprime*

5:30
4 *TBA*
9 *Superforce*
TBS *Captain Planet*
NICK *Dennis the Menace*
A-E *Crusade in the Pacific*
CNN *Newsmaker Sunday*

6:00
4 7 News
9 *Knight Rider*
11 **Movie:** *TBA*
13 *This Old House*
21 *Nat "King" Cole Show*
31 *Polish Sunday*
NICK *Family Double Dare*
A-E *Biography: Sir Arthur "Bomber" Harris*
SHO **Movie:** *Turner & Hooch*
TNT **Movie:** *This Happy Feeling*
TDC *Wild Things*
CNN *This Week in the NBA*

6:30
7 News
13 *Moyers: A World of Ideas*
BRV *Bravo Culture for Kids: The Red Balloon*
NICK *Wild and Crazy Kids*
CNN *Inside Business*

7:00
2 *60 Minutes*
4 *Super Bloopers and Practical Jokes*
5 *True Colors*
7 *Life Goes On*
9 **Movie:** *Heartsounds*
13 *An American Family Revisited: The Louds Ten Years Later*
21 *American Pie*
31 *An American Family*
BRV *Wars of the Roses: The Kingmaker*
TBS **Movie:** *He Was Only Twelve: Little House on the Prairie*
HBO **Movie:** *The Goonies*
MAX **Movie:** *The Big Picture*
NICK *Inspector Gadget*
TMC **Movie:** *Steel Magnolias*
A-E *Kingdom of the Sun*
USA **Movie:** *All the President's Men*
TDC *Best of the BBC: Making of a Continent--The Great River*

7:30
5 *Parker Lewis Can't Lose*
SC **College Basketball:** Iona vs. Manhattan
NICK *Looney Tunes*
MSG **Basketball:** Los Angeles Clippers vs. New York
CNN *Sports Sunday*

8:00
2 *Murder, She Wrote*
4 *Real Life with Jane Pauley*
5 *In Living Color*
7 *America's Funniest Home Videos*
11 *Lifestyles of the Rich and Famous*
13 *Travels: Last Train Across Canada*
21 *This Old House*
31 *Masterpiece Theatre: Scoop*
BRV *Little Murders*
A-E *Nippon: Japan Since 1945*
SHO **Movie:** *Heart Condition*
TNT **Movie:** *Away All Boats*
TDC *Nature of Things*
CNN *Primenews*

8:30
4 *Expose*
5 *Get a Life*
7 *America's Funniest People*
21 *Hometime*
NICK *Bewitched*

9:00
2 **Movie:** *Bump in the Night*
4 **Movie:** *Perry Mason: The Case of the Ruthless Reporter*
5 *Married with Children*
7 **Movie:** *Dillinger*
11 *Jesse Jackson Show*
13 *Masterpiece Theatre: A Room of One's Own*
21 *Nature*
TBS *National Geographic Explorer*
HBO **Movie:** *The War of the Roses*
MAX **Movie:** *Cobra*
NICK *Green Acres*
TMC **Movie:** *Cocktail*
A-E *The Golden Age of Rock 'n' Roll*
TDC *Discovery Sunday*
CNN *Week in Review*

9:30
5 *Good Grief*
9 *Barney Miller*
NICK *Dragnet*

10:00
5 *Comic Strip Live*
9 11 CNN News
13 *Capitol Steps II*
21 31 *Mystery!: Campion II*
BRV *Peter Brook: The South Bank Show*
NICK *Saturday Night Live*
A-E *Arts and Entertainment Revue*
SHO **Movie:** *Predator*

10:30
9 *On Scene: Emergency Response*
13 *Adam Smith's Money World*
MAX **Movie:** *Fist Fighter*
NICK *America 2Night*
TNT **Movie:** *Teahouse of the August Moon*

11:00
2 4 5 7 News
9 *Arsenio Hall*
11 *The Odd Couple*
13 *Channel Crossings*
21 *Casebook of Sherlock Holmes*
31 Korean Programming
HBO *Dream On*
NICK *Alfred Hitchcock*
TMC **Movie:** *American Ninja 2: The Confrontation*
A-E *Caroline's Comedy Hour*

11:30
5 *Sports Extra*
7 **Movie:** *A Different Affair*
11 *Star Trek: The Next Generation*
21 *Masterpiece Theatre: A Room of One's Own*
BRV *The Erik Bruhn Prize*
HBO *Glory! Glory!*
NICK *Green Acres*
CNN *Sports Tonight*

11:45
2 *Sports Update*
4 *George Michael's Sports Machine*

MIDNIGHT
2 *Entertainment Tonight*
5 *A Current Affair Extra*
13 *The Brothers Karamazov*
NICK *Self-Improvement*
A-E *Nippon: Japan Since 1945*
SHO **Movie:** *Under Cover*
TDC *Best of the BBC: Making of a Continent--The Great River*

12:15 a.m.
4 *Insport*
MAX **Movie:** *The Banker*

12:30 a.m.
11 *Tales From the Darkside*
21 *Just for Laughs*
TMC **Movie:** *Forbidden Planet*

1:00 a.m.
2 *Quincy, M.E.*
5 *Weekend Travel Update*
11 *Monsters*
HBO **Movie:** *About Last Night…*
A-E *The Golden Age of Rock 'n' Roll*
TDC *Discovery Sunday*

1:15 a.m.
4 *Memories: Then and Now*

1:30 a.m.
7 News
11 *Friday the 13th*
BRV *Champlin on Film: Robert Loggia*

1:40 a.m.
SHO **Movie:** *About Last Night…*
TNT **Movie:** *Key to the City*

1:47 a.m.
4 *Missing/Reward*
MAX **Movie:** *Wild Zone*

2:00 a.m.
2 *Nightwatch*
7 News
BRV *Salaam Bombay! (S)*
NICK *Make Room For Daddy*

2:15 a.m.
4 *Crime Stoppers 800*
7 **Movie:** *Can Ellen Be Saved?*
TMC **Movie:** *It! The Terror from Beyond Space*

2:30 a.m.
11 *Fantasy Island*
13 *Frozen Music: The Making of a Concert Hall*

2:45 a.m.
4 *Smash Hits*

3:00 a.m.
9 *Home Shopping Overnight*
11 *Medical Center*
HBO **Movie:** *Death Hunt*
A-E *Caroline's Comedy*

Are mortgage rates going down?

How can consumers get in on the ground floor for the best buy in a new building?

Is now the time to buy--or sell--a co-op?

And where can you pick up the latest information on the city's ever-changing real-estate market?

IN A SPECIAL CLASSIFIED SECTION FOR DISPLAY ADVERTISERS

REAL ESTATE REPORT

In its Classified Display section, *New York* Magazine has introduced REAL ESTATE REPORT, a unique advertising feature that covers recent developments and conversions, tracks interest rates and mortgage activity, charts sales, and reports on resales and rentals.

THE BUYERS IN THE MARKET

New York Magazine's nearly one million affluent readers* will follow these developments with interest. With a median household income of $110,400, these successful men and women know property values when they see them. The median value of their principal residence is $288,700, and 40 percent of them own additional property.

THE RIGHT PLACE FOR DEVELOPERS, BROKERS, AND AGENCIES

Place your real-estate advertising adjacent to REAL ESTATE REPORT, which will attract the attention of your best prospects.

For rates and information, call Bob Temliak, Director of Real Estate Advertising, at 212-880-0720.

New York MAGAZINE®

*1990 MMR

NEW YORK
TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. **Special rates effective with the January 7, 1991 issue:** $32.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $465 per inch, one-time insertion. Certified check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Joanne DeCandia for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500.

APARTMENT EXCHANGE

Travel to Minneapolis on Business?—Downtown condo in exchange for equally nice Manhattan unit about 12 days/yr. Call Harry **800-328-4929 or 612-332-3344**

SUBLET

Upper West Side—Lux 1 BR, fully furn, drmn, $1,650/mo. Short or long term. Call Jackie **718-767-2529** lve messg

Attention Real Estate Advertisers:
This is your opportunity to reach 1.6 million readers through our weekly REAL ESTATE section. Call 212-643-6500

LOFT WANTED

Will Purchase Approx 2000 sf in Manh—Loft/condo/co-op w/roof rights for satellite dish. 212-799-2626 - 24 hrs - Steve.

COUNTRY PROPERTY
For Sale/Rent

LAKEFRONT LUXURY
Berkshires, 2 & 1/2 hrs NYC. Ski/culture. Custom new French Country contemporary. 3 acs, 230 ft lakefront. 3 BR, 4 & 1/2 bths. Lux construction, fixtures. Fully landscaped. Just reduced, $975K. Principals only. Call owner - 718-454-3121

SUMMER RENTAL WANTED

AUGUST RENTAL WANTED
GREENWICH OR WESTPORT, CT
Mature couple from NYC seeks LI Sound waterfront rental from August 3rd 1991 thru Labor Day. Must have nice furnishings, inground swimming pool and be on a minimum of 1 acre. Solid ref's & credentials. Respond to Box 4066, 555 Madison Ave, NY, NY 10022. Brokers welcome.

OFFICE
Manhattan

E. 40th Off Park—Incl receptionist/util's. 2 rms, $960/mo & $1680/mo. 212-867-3585

REAL ESTATE RIDDLE:

Q: How is it possible to show your listings to 1.6 million prospective customers at once?

A: NEW YORK Magazine's *Town & Country Properties* Section.

Call Joanne DeCandia at 212-643-6500, So You Won't Have To Work Overtime.

Source: SMRB 1990

TRAVEL

New York Travel is a weekly feature. **Special rates effective with January 7, 1991 issue:** $33.00 per line, one-time ad; $31.00 per line, four-time ad; $30.00 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display classified ads are available at $465 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Joanne DeCandia for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

ACTION TRAVEL

Thailand—Superior group/independent travel. Bolder Adventures - 800-397-5917.

TOUR AND TRIP

Affordable Thailand—City tours, exotic entertainment, English-speaking guides, beaches. Feb tour. Write for info. State number of days desired. NYM P010

AIRLINE

LOW FARES - ASIA & EUROPE Tokyo $850. London $540. All round-trip & other cities. Air Fair International. 17 Battery Pl. NYC 10004. **1-800-832-6668 / 212-809-3818.**

SAVE $$$ - UP TO 27%
On International Airline Tickets
- Major airlines/flights of your choice.
- Airline-quoted fares discounted directly.
- Save to Europe, Asia, Africa & Far East.

Call 212-695-9100 (M-F - 9-5)
Prime Connection Travel Services Div.

CRUISE

DISCOUNT CRUISES
International Tours 212-242-2277

The Weather Outside Is Dreadful.
But the islands are so delightful.
What's a vacation you could use?
How about a Caribbean cruise?
Call Cruises Inc. 201-945-6533

BED & BREAKFAST
New York

Gracie Inn—Apt. hotel. E. 81st & York. Bkfst incl. $79-$150/night. 212-628-1700

Elegant West Side Apts—Broadway & 56th. 1-2 BR. VI/MC/Amex. 212-974-7460

Manhattan—Deluxe B & B rooms, private bath. Murray Hill area. $75. 212-213-1484

BED & BREAKFAST
New Jersey

The Evergreens—Lux country retreat, secluded setting. 15 min GWB. 201-784-9653

Spend A Few Relaxing Days With A Charming Victorian. At Cape May's most elegant B&B. * Open All Year * Spectacular Ocean Views * Beach Equipment & Tags * Bikes * Private Baths * Gourmet Breakfast * PM Tea * Victorian Splendor.
Angel Of The Sea Bed & Breakfast
5 Trenton Av, Cape May, NJ **800-848-3369**

BED & BREAKFAST
Florida

KEY WEST - Curry Mansion Inn
Fabulous new wing - 15 luxury rooms, pool, breakfast, cocktails, Pier House Beach & Health Club privileges. Honeymoon. Walk to everything. **1-800-253-3466.**

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INNS AND LODGES
New York

Jeronimo's—Superb cuisine, tennis, htd pools, jacuzzi, sauna. 32 rms - w/bidets, terrs. $85 ppd. 75 miles NYC. **914-733-5652**

INNS AND LODGES
New Jersey

Inn At Millrace Pond **201-459-4884**
Circa 1769. Gracious lodging reflects quiet elegance of Col. America. Pvt baths. Grist Mill Restaurant. 3-star Mobil Guide. Xmas shops, antiquing, wineries, hiking, skiing. Off Rte 80 - in historic Hope.

HOTEL
Connecticut

CONNECTICUT ESCAPE
Radisson Tara Hotel - Stamford, CT.
Enjoy the country charm of Fairfield County! Overnight accommodations Saturday evening, free parking, complimentary use of health facilities, lavish Jazz Brunch on Sunday, all included for $79/couple per night. Limited availability. Call 800-333-3333 or 203-359-1300 for information and other packages.

Health And Fitness Advertisers—Target our upscale readers who care about the way they look and feel! **Call 212-643-6500.**

VILLA/CONDO/APTS
Europe

Tuscany: Country Villa Rentals
w/wo pool. **COLLIVERDI** I-53040. Cetona, Siena. Fax 011-39-5782-38153 **Tel. 011-39-578-238644** (1-3 pm, NY Time)

VILLA/CONDO/APTS
The Islands

St. Maarten—New villa - on edge of coral rock extending onto sea. 2 BR/bth, full kit, pvt pool, maid, A/C. **914-778-2581**

Advertise In The TRAVEL Section—Call Joanne DeCandia at 212-643-6500

HOTEL
New York

Chelsea Inn - 46 W. 17th St.
Charming rms w/kitchen. From $70/day.
In NY - 212-645-8989 1-800-777-8215

NEW YORK MAGAZINE'S TRAVEL SECTION

Reach 1.6 million affluent readers who are looking for places to go, things to do...in and out of the city.

Call Joanne DeCandia
212-643-6500

HEALTH AND FITNESS

New York Health And Fitness is a weekly feature. **Rates effective with the January 7, 1991 issue:** $47.00 per line, one-time ad; $41.00 per line, four consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $495 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with AMEX, Mastercard or Visa. **Health And Fitness** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Mark Bristow for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

COUNSELING

Terri Asiel, A.C.S.W.
Psychotherapist. Specialty: children and families. 133 E. 73rd St. 212-861-9000

Sex Problems?—Male counselors. Private, patient & confidential. 212-832-6659.

B'klyn - Licensed Psychologist Helps—Dr. Shapiro really cares. 718-253-2134

EATING DISORDERS: Center for the Study of Anorexia & Bulimia.
Individual, Short-Term, Groups, Couples & Family Therapy. **212-595-3449.**

HEALTH & BEAUTY

MEDICAL ELECTROLYSIS
By Licensed RN in Dermatologist's Office. Medical Facials and Waxing Services Also Available. **30 East 76th St. (212) 249-3050**

Spa Treatments—As seen on CNN-style show. 212-371-4542.

Electrolysis by Mala Feit, RN—Free consultation. E. 57th. - 212-753-1200

The Ebony Muse- Holistic Nurturing
4000 Years Of Soothing Practices For You
212-686-3272

HOLISTIC HEALTH

Energy Balancing, Stress Relief—Cert. Practioner. Cynthia Golub. 212-874-2982

Sex Problems?—Don't give up. Holistic healing. Tibet body work. 212-580-5335

HYPNOSIS

Quit Smoking—Only one session. Certified hypnotherapist. 212-265-2772

Therapeutic Hypnosis—Weight, Smoking. Phobias. Sessions by PhD. 420-9017.

Certified Hypnotherapist—12 years' experience. Susan Walker. 212-316-3096.

To Advertise In NEW YORK Magazine's **HEALTH AND FITNESS Section,** Call Mark Bristow at **212-643-6500.**

MEDICAL

RN - Irrigations—Individual Disposable Packs. Painless. 11am-2pm. 212-725-1425

Experienced Acupuncturist/Internist—Ling Sun Chu, MD. 107 E. 73rd - 472-3000.

HEMORRHOIDS
Treated with Lasers
- Call for a Consultation at No Out-of-Pocket Expense
- Painless, Safe Treatment
- Most Insurance Plans Accepted

Laser Medical Associates
Call Free: 1-800-MD-TUSCH

YOU CAN HELP
A LIFE BEGIN
We are a married infertile couple whose only chance to have a baby is to receive an ovum (egg) donation. If you are willing to give the precious gift of helping to start a life, would you consider donating surplus eggs? We need a donor in good health, age 21-36. You will be financially compensated for your time and effort - but your best reward will be in making a unique and personal contribution to another family's happiness. Also, please consider us for a donation of eggs if you are planning a tubal ligation. All inquiries will be kept confidential. Please call collect at 914-946-0255, evenings or weekends.

PHYSICAL FITNESS

Beach Bodies—Private in-home trainer. Best workout in town. 212-247-6934

SHEER FIT
The Ultimate In Exercise & Weight Control. For Details - Shirley, M.Sc. **489-6909.**

Personalized Exercise - 212-966-1249—Expert instruction in your own home.

Shape Up At Home Or Office—Certified, one-on-one fitness inst. 212-628-8189.

SHE - (Shape Help Exclusive)—In-Home Fitness. All Boroughs 718-424-3244

Health And Fitness—Target our upscale readers who care about the way they look and feel! **Call 212-643-6500.**

SMOKING PROGRAMS

YOU WILL STOP SMOKING ON FEBRUARY 1, 1991.
- Keep on smoking while you learn to quit.
- 600,000 graduates since 1969.
- Classes now forming near you.

SMOKENDERS
800-243-5614

WEIGHT CONTROL

Certified Hypnotherapist—Weight Loss. Only 1 Session. 212-265-2772

Medifast® Safe Weight Loss Program—East 79th St. 212-535-7785

LOSE UP TO 10 LBS OR MORE IN ONE WEEK!
At the **GARDEN SPA INN** (formerly *Grand Lake Spa, CT). Our Great Program* Continues With · Free Massage Daily · 3 Gourmet Diet Meals a Day · Year-Round Pool.
(800) 232-2772 **(201) 303-0717**
Less Than 1 Hour From NYC
GARDEN SPA INN, NJ

Nutrition/Allergy Testing—In/outpatient programs, free book. 201-775-7575

Weight Management & Medifast
· Medically-Supervised Weight Loss
· Personalized Eating/Exercise Plans
· Behavior Reshaping
· Long-Term Maintenance
· Possible Insurance Reimbursement
RENAISSANCE MEDICAL GROUP
34th & 2nd ━ 212-686-3131

CAN'T LOSE WEIGHT?
Overcome Reasons Why! Group Therapy Sessions By Director Of Famous Weight Loss Center. $10 Per Session - No Hidden Fees. **Weighty Issues - 212-645-1780.**

LOSE WEIGHT SENSIBLY
Lose 3-5 lbs per week - working **one-on-one** with a specially trained MD.
FIFTH AVENUE MEDICAL INSTITUTE
Official Medifast® Center
Most Insurance Accepted
860 5th Ave. (68th St.) **212-628-3113**

MEDIFAST
Weight Loss & Control Program
212-249-6829 201-567-9394

Stop Dieting! Change Habits. Free consultation, one-on-one, your office or ours. **The Caryl Ehrlich Program 212-752-8377**

To Advertise—In this section, call 212-643-6500.

THE NEW YORK CHALLENGE:

Look good and feel great while leading an active, busy life.

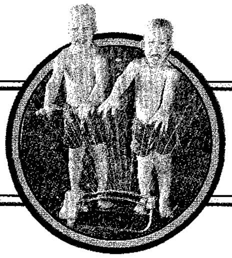
A body just can't do it without some help.

Every week, 1.6 million affluent New Yorkers can find that help in NEW YORK Magazine's **HEALTH AND FITNESS** section.

To consult on this terrific advertising opportunity in NEW YORK Magazine's **HEALTH AND FITNESS SECTION call Mark Bristow** at **(212) 643-6500.**

THE NEW YORK CHALLENGE...
Take advantage of it.

NEW YORK KIDS



LET THEM ENTERTAIN YOU!

You'll find some of the city's most talented, charming and amusing performers in our

NEW YORK kids!
Entertaining Section

Call *M*ichelle *M*iller-*H*amm
212-643-6454

ENTERTAINMENT/TEEN AND PRE-TEEN

Bar Mitzvah Fun Photo Favors, Lucite—Magnets, Wanted Posters. 212-517-7870

ENTERTAINMENT

Chuckles Clown, Minny Mouse—Face painting, magic & puppets. 718-965-8663

Madeleine, Award-Winning Magician!—And Clown/Bunny Act too! For ages 1-99! Will travel anywhere! **Call 212-601-827**

Mr. Lucky's Performing Dogs & Stanley--World's Smartest Pig. 800-564-8873

Ninja Turtles, Bart, Batman, Mickey—Minnie, Big Bird, Magic, Clown, Balloons, Cotton Candy, Face Painting. Dinosaur Party, Magic Santa. Adam The Great - deal direct. **718-843-1063**

Silly Billy Is Funny!—Magic, Balloons & more. Ages 2-8. NY/NJ/CT 212-645-1299

Silly Lilly Clown—Magic! Face Painting! Balloons! Also M. Mouse! 212-931-3099

Starmite Puppets—Ninjas, Turtles, Mermaids, Superheroes! Ages 2-10. 473-3409

To Advertise—In this section, call 212-643-6500.

NANNIES

LEAVE IT TO NANNY, INC.
Experienced, Reliable Nannies.
Immediate Placement. **212-353-9504.**

Loving Hands—Nannies, Hskprs for your every need. Low agency fees 718-428-1371

MOMS SERVICES, INC. 212-410-6700 Warm, Experienced, Reliable Nannies with excellent infant/toddler refs. in NYC Carolyn Straker, MA - Margot Cohn, MA

NEW YORK
CLASSIFIED

YES!
I WANT TO
ADVERTISE
IN
NEW YORK

NEW YORK MAGAZINE
755 Second Avenue
New York, New York 10017
212-643-6500

CLASSIFIED ADVERTISING RATES

There are approximately 36 characters per line (count each letter, space or punctuation as one character). Use punctuation marks for proper sentence structure. Minimum ad size is two lines. Ads with phone numbers must include area code. Special placement is $50. Deadlines are Monday at 5 PM for issue on sale the following Monday.

Town and Country ads are $32.00 per line (flat rate).

Travel ads are $33.00 per line for a one-time order; $31.00 per line for a four-time order; $30.00 per line for a seven-time order.

Mail Order, Health and Fitness, Entertaining and **Services and Sales** ads are $47.00 per line for a one-time order; $41.00 per line for four consecutive weeks $36.00 per line for seven consecutive weeks.

Strictly Personals are $31.00 per line (flat rate).

INSERTION ORDER

Name ____________________
Street Address ____________________
City ____________ State ____________ Zip ____________
Day Phone (for our records only) ____________________
Payment: Check _______ M.O. _______ Master Card _______ Visa _______ AmEx _______
Card Number ____________ Exp. Date ____________
Signature ____________________

AD COPY

ENTERTAINING

New York Entertaining is a weekly feature. **Rates effective with the January 7, 1991 issue:** $47.00 per line, one-time ad; $41.00 per line, four consecutive ads; $36.00 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $495 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Entertaining** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Denise Sisto or Christina Post for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

CARICATURES

Leading Caricaturist—Enliven your business or private party. 212-873-1695.

Caricaturist/Comedian—Fast, Funny, Friendly. 212-254-8927/914-834-4079.

Caricatures By Giordano—Free samples. Fast. Reasonable prices. 201-778-6379

Caricatures: "The Best"—Award winner. Jon Bailis. 212-924-2791 or 459-4711

The Good, The Bad & The Beautiful!—Realistic Caricatures. 212-662-8097

Caricatures: "The Best"—Award winner. Jon Bailis. 212-924-2791 or 459-4711

Caricatures With A Flair—For Your Next Affair. Call Steve Sax, 718-373-5669

To Advertise—In this section, call 212-643-6500.

BOAT & YACHT

YACHTS FOR ALL SEASONS
Parties planned with your needs in mind.
No event too large or too small.
Corporate & private. 212-534-6380

MANHATTAN YACHT CHARTERS
The Best On Land And Sea. We Specialize In Full-Service Catering, Decorating, Entertainment, and More. Call us today at **212-772-9430** for an Unforgettable Affair!

Cruise New York Aboard Mystique
Corporate & Private Yacht Parties.
Weddings, Bar Mitzvahs, Luncheons.
Dinner Cruises from $32.95.
Luncheon Cruises from $24.50.
Celebrate In Style · 718-351-9395

FINISTERRE YACHT CHARTERS
NY to Newport...St. Thomas to San Remo
Special Events · Weddings
All-inclusive luxury Caribbean Getaways
(800) 339-2248 / (516) 725-3200

ENTERTAINMENT

AMBER!
FEMALE STRIPPER *for* OFFICES
Business professional who'll fool anyone.
Birthdays, Promotions, Retirements,
Parties Too! No Agency Commissions.
AMEX. NY/NJ. 201-795-4892

• HOTBODIES •
Dial a Hot Strip, Bellys, Balloons, Tarot
516-424-4016 · 212-912-1705 · 718-343-3535

ROAST N' TOAST
Josh Sands' **"This Is Your Life"**
Spouse/Parents - Birthday/Anniversary.
Home/Pvt rm. **212-713-5330; 201-679-0874**

Movie Madness®—Zany director leads guests in a hilarious, custom-written skit. Adult, Bar Mitzvah, 16's. **212-362-3708.**

MAGAZINE COVER PHOTO
The most exciting, different & fun photo concept. It will absolutely make your next private or corporate event something special. Call 215-745-7090 or 215-677-9250

FUN NEW PARTY IDEAS
Instant Superimposed Photos Of Guests
Movie, magazine, sport themes, etc.
Also: diving for dollars, recording studios.
Laser Star. **1-800-223-6060**, lit avail.

Palmistry, The Tarot, Numerology—By registered psychic. 212-410-1299.

LOOK DEEPLY INTO THIS PAGE.
Hire Adam Jason's Comedy Hypnosis Show. **718-845-0933 NOW WAKE UP!!**

Having A Party?—Seek fun and the future. Tarot, palms, numbers. 212-772-3708

Palm Reader—Elegant and evocative. Entertains all ages. 212-741-3195.

Gorillas Galore, Balloons—Chicken, bellygrams, strippers. Anywhere, at any time. Life O' The Party. **201-342-2121.**

Master Magician—Exciting fun for all events. Participation. 212-885-3038.

Rent-A-Witch—Discover your future. Parties - Promotions. 201-422-4800

Sexy Strippers—Hot Show, M/F, Great Looks. Pick From Photos. 212-744-9000

Superstrippers—Sexy, young M/F. Choose from photos. 212-496-1000.

Theater-To-Go—Roasts, Improv, Magic, Stand-up, Murder Mysteries 212-496-1000

Balloons And Things—Bouquets & Care Packages. 914-638-6470, 201-307-9343

Throw A "Big Chill" Sing-Along Party
Pianist/Singer will lead your guests in a song-fest from the 50's, 60's & 70's. **Requests encouraged. (212) 580-4460**

$25 Bouquet Of Balloons—NY/LI. 7 days till 10 pm. 718-868-1009, 516-569-3366.

UNIQUE THEME PARTY
Specialists · Complete Entertainment—
Casinos, Hawaiian, Carnivals, Look-alikes
Murder Mystery, La Troupe Dancers, DJ's
Renaissance, Mimes. Corporate/Private
Barry Dean · 516-536-6606 / 212-809-6666

Unique Entertainment/Theme Parties—*From DJ's, lighting, video, robots, lasers, entertainers and sets to custom packages.* Wunderman Productions - 516-868-1795.

MAGIC AGENCY, INC.
Representing the Best in Magic. Complete Entertainment Packages. **212-288-9133.**

S-T-R-I-P-P-E-R-S
The Best For Less!
Free Gift. 718-338-2438.

● BALLOONS-TO-YOU ●
● NATIONWIDE! ●
We do it **ALL! 212-466-9274 / 516-868-2325**

Magician · Mentalist—Jon Steinfeld. Grand Illusions. 212-228-2967.

Hypnosis, ESP Show—Amazing, hilarious. Call: Zordini. 516-759-3434.

Be A Singing Star—Portable Recording Booth. Video Singalong. 718-268-4411

THANK YOU FOR ALL YOU'VE DONE KEEPING US #1

• LA BELLA AGENCY •

There's No Party We Can't Cover...Why Would You Need Another?

M/F Strippers	Singing Telegrams	Balloons/Gifts
Clowns/Santas	Pop-Up Cakes	Belly Dancers
Palm Readers	*Magicians/DJs*	*Murder Mysteries*
Comedy Grams	Look-Alikes	& Much More

For Nationwide Service, call 800-752-7721 In Tri-State

212-582-1987	718-797-3341	914-965-1433
201-585-0915	516-333-4088	203-975-1129

Large Enough To Serve You...Small Enough To Know You

Unique Psychic Parties—George Koury 212-642-5027, 914-657-8308

COMIC FOR HIRE!—*Guaranteed to liven up your corporate or private party. Will go "undercover!"* **212/686-7438**

"Bravo!" Entertainment-NY's Top Talent at Fair $$. **Murder Mysteries**, N. Turtles, Look-alikes, Clowns, Magic. **212-744-9000**

Strippers, Gorillas, Belly Dancers,
Balloons and Singing Telegrams.
Balloon-A-Grams Of NY · 212-989-9338

Celebrity Look-Alikes—Over 100 top impersonators, from Groucho to Madonna. Wunderman Productions - 516-868-1795

NEW YORK's ENTERTAINING
With the means to turn even small gatherings into gala occasions, NEW YORK Magazine readers are among the most entertaining New Yorkers. Place your ad in this inspiring section. For advertising information, call Denise Sisto or Christina Post at **212-643-6500.**

ENTERTAINMENT/MUSIC

Pianist/Singer—Elegant, Swinging Cocktail Jazz. Jonathan L. Segal 212-222-3169

Affordable Party Music—DJ's from $300. Special off-peak rates. 212-662-4921.

LISA GOODMAN ENSEMBLES
Fine Classical Music, Quality Jazz, Swing, Motown, Contemporary. **212-489-1641**

Mike Turitto—Professional disc jockey. Weddings/Parties/Clubs. 212-679-9073

CHARLOTTE RUSSE MUSIC
Jazz - Rock - Classical - Motown - Klezmer
212-582-5694 516-374-5422

Mind-Sweeper DJ's—Great party music, 30's-90's, lights, prof. refs. 718-875-9824.

Memorable Music—Prof. Disc Jockeys for every celebration! 718-846-5036

The Black Tie Dinner Orchestras
Custom 2 to 9-piece string ensembles play "Vienna to Broadway"! **718-478-2982**

Mobile Music DJ's—Best of the 30's-90's. Joe Shane - 212-254-1549 / 914-769-9056

MARTY STEVENS ORCHESTRA
Cole Porter, Jazz, Motown,
Contemporary, Classical. **212-517-3008.**

BOK Music
All Styles - No Schtick
Call 24 Hours: 914-723-0739, 212-794-2788

Best Swing Band · Lowest Price—Unmatched Credentials. 212-245-3059

BLISS MUSIC LTD.
Simply The Best — All Occasions
Swing/Jazz/Rock **212-724-6544**

Park Swing Orchestras—Masterful musicians playing all styles. 212-737-8849

FUNKESTRA—Hippest Society Band. Swing, Big Chill, Contemporary, Incredible Brass & Vocals. **(203) 655-0990**

Hudson Woodwind Trio—Juilliard grads Elegant classical music. 201-440-7614.

Jazz/Classical—Duos, trios & up. Parties, openings, etc. 212-727-0219, 201-762-5893.

Kenneth Mallor
Pianist
(212) 877-3091

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One Man Band Ltd.—Cory Morgenstern. 212-601-4269. Music for all occasions.

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The Right Music For Any Gathering!
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Do You Have a Product or Service
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Continued on next page.

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Choosing A Gift That's Just Right
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NEW YORK's Entertaining Section
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Advertising Section is a unique opportunity to target an upscale audience who have sophistication & style. For more information, call **(212) 643-6500.**

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Delicious Food in Dramatic Settings.
Special events & catering
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- **Dancing is available, of course.**

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Available Throughout Tri-State Area.
Attractive, Personable, Uniformed Staff.
Paragon Party Services 1-800-834-1521

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In Terrific 1940's Big Band Ambiance.
5 & 10 No Exaggeration
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Perfect For Anniversary/Bridal Functions
AND REHEARSAL DINNERS!

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Since 1971 **212-362-8200**

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SENATUS POPULUSQUE ROMANUS
(The Senate & People of Rome)
Whether you are planning a small party for friends
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Serving Classic Italian Dishes
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Your Wedding, Bar Mitzvah, S. Sixteen in our beautiful upper East Side setting. Event plan'g. **202east** Doug 212-861-4330

Birthdays! Proms & Graduations! Bar/Bat Mitzvahs! Sweet 16's!—NY's largest disco complex w/the only Indoor Drive-In Theatre in America. Classic Car Museum, Sing-Along, Pop-A-Shot. Decor & music - from pure 50's nostalgia to 90's. 50-1,000P. W or w/out catering. Call Nancy Levy at 212-645-7384

Exclusive Private Club Space—Chelsea, 30-150, bar/catering avail. 212-924-1235

New York Magazine
Requests the honor
of your presence in
Our Special
Weddings Section
January 28 issue
(on sale January 21)

Call for more information on this exciting advertising opportunity.
Closing: Tuesday, January 15.
RSVP 212-643-6500.

Majestic 1920's Ballroom—Large capacity. All services provided. 212-420-8508

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Landmark Setting, Unique 3 Levels,
23' Ceilings, Columns, Chandelier, Dance
Floor, 15' Arch Windows, Mahogany Bar.
Accommodates 50-275.
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Step into the world of film.
Spectacular views of Manhattan.
50-2000 persons. With or without catering.
App't only. 718-784-3390 - ext 216.

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Elegant Ballroom—In Private East Side Town House. 212-517-5048

Fabulous Chelsea Loft—Holiday Events & Weddings. Catering avail. 212-242-2633

Magnificent Manhattan Disco—For your next party of 300-2,000. Emerald City (formerly Red Parrot). Info: 212-755-0496-97

Patrick O'Neal's Penthouse Loft
Spectacular Mid-Manhattan View.
Perfect for the Holidays & Special Events.
Call Janet at (212) 399-2340

Successful Affairs—Discovers & uncovers the finest in party facilities. Our services are at no cost to you. **212-683-7574**

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French Windows, Antique Bar, Stained
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Elegance · Economy
Best Spaces · Lowest Prices. 212-765-8714

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20th St. off 5th Ave. NYC CORP/PRIV PARTIES from 100-800P. Top Sound System/DJ/Video. Fine cuisine or outside caterers welcome. Call Nancy Levy - **212-645-7384**

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Delmonico's—Weddings in Victorian
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(212) 422-4747

INTERIORS

New York Interiors is a weekly feature. **Rates effective with the January 7, 1991 issue:** $47.00 per line, one-time ad; $41.00 per line, four consecutive ads; $36 per line, seven consecutive ads. 36 characters equal 1 line. The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Display Classified ads are available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Interiors** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906. **Call Steve Priesel at 212-643-6500 for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

ANTIQUES

WHY PAY NYC PRICES? Coury's Antiques of Nyack, NY offers the same quality American & European mahogany, oak & pine furniture as found in NYC. Delivery. 102 Main St. **Call: 1-800-229-5305.**

DECORATIVE ACCESSORIES

QUILTS—Custom-made. Hand-quilted. Free brochure. Write: Box 0390217, Cambridge, Massachusetts 02139.

NEEDLEPOINT
Fabulous European Kits.
Sophisticated Designs. Huge Selection.
Pillows, Bell Pulls, Wall Hangings, Rugs.
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Olek Lejbzon & Co. **Est. 1950**
Restoration, French polish furn/antiques.
246-5688 Upholstery **600 W. 57th St.**

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HOME/BUSINESS IMPROVEMENT

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Renovations—Kitchens, baths, total apts. Top Quality Work - Insured - Free Est. Honest, reliable. Ref's. Steve 212-964-5011

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USE-WHAT-YOU-HAVE INTERIORS
Expert redecoration without new investment - as featured by NY Magazine, NY Times and CBS-TV. **Only $195/room.** Serving the tri-state area. **212-288-8888.**

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Any size design project. Expert space-planning, redecorating, contracting. Fast, efficient, top quality work. **(212) 874-0297**

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Wall-Covering, Installation and Removal *Ornamental plastering, custom painting.* Demetrious Gardelis 718-783-4868

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Fine Painting & Papering—Marbling, Sponging, Glazing. Rob 212-889-6874. Ins.

Innovative Interiors—Paint & wallpapering specialist. References. **718-956-3813**

Fine Painting—Wall and ceiling renewal, color planning, glazing. Ins. 212-874-4384.

Exceptional Painting—Quality, careful, clean work, free estimates. Full insurance and excellent references. 718-204-9137.

Fine Painting & Papering—Expert, neat & reliable. Dennis Cleary: 212-633-1164

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CARPET · BROADLOOM
Commercial/Residential. All Major Brands, Professionally Installed. Huge Discounts. Free Shop-At-Home/Office.
HAGGAR INDUSTRIES INC, EST. 1932
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Great
Service, Selection
and Prices on
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for Home or Office.
Recommended by Joan Hamburg.
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Nationwide: 800-432-8282
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Haggar Industries, Inc Est. 1932 VI/MC

Does Your Home Need A New Look?
Rely on NEW YORK Magazine's INTERIORS advertisers for all your home improvement/decorating needs.

SERVICES AND SALES

New York Services And Sales is a weekly feature. **Rates effective with the January 7, 1991 issue:** $47.00 per line, one-time ad; $41.00 per line, four consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $464 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with AMEX, Mastercard or Visa. **Services And Sales** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Mark Bristow or Steve Priesel for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

APPLIANCE

SHOP VIA YOUR TELEPHONE
For TV, VCR, refrigerator, ranges, washers, dryers, microwave ovens, air cond. Call Mon-Fri, 9-5 pm, with make/model number, for low price.
PRICEWATCHERS - *718-470-1620.*

Television, Appliance Bargains—New, warranteed. Call for quotes. **Home Sales Enterprises. 718-241-3272, 212-513-1513.**

ATTENTION!
Services And Sales Advertisers:
Save Time! Use our NEW FAX Number
to meet deadlines! **212-643-6396**

ART

Ivy Galleries—Original Lithographs, Oil Paintings & Custom Framing. Since 1965. **938 3rd Av, bet. 56th & 57th. 212-754-0120**

ASTROLOGY

Telepsychic—Morris Fonte, now available for business and personal readings. VI/MC/AX. **212-685-0477 / 1-800-448-9460**

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AUTO/RENTAL

MERCEDES RENTALS
Day · Weekend · Week
SL's & Sedans
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Our Professionals LOVE TO CLEAN! *Also available:* Party Help, Bartenders, Painters, Movers and Typists.
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Continued from previous page.

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Baxter's Little Elves—Apartment/office/industrial cleaning. 212-674-2629

FASHION

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Exclusive designs, direct from manufacturer. Vast choice of fabric & liners. J. Art, 150 W 30th St. 15th flr. 212-594-2086

FOR SALE

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At last! A remarkable breakthrough for noise relief: the Quiet Machine®. Free brochure. First & Co. - 718-544-7563

INVESTIGATORS

Don't Be Fooled. Background & Up To Date Investigations: Housekeepers/Baby-Sitters/Dates/Mates/Missing Persons/Etc. Confidential ● **212-769-0900** ● Licensed **Town & Country Investigations, Inc.**

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Palisade Jewelers 249 Main Street
Fort Lee, New Jersey 201-461-4666

Watches! Authorized Sales - Breitling/Heuer/Porsche/Zodiac/Hamilton. Master Watchmaker. Repairs & Waterproofing. Ron Gordon 516 5th at 43rd #303 **869-8999**

LEGAL SERVICE

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Local/long distance · 7 days.
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UVALS · 225 CPW. 212-662-6600.

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Exceptional moving & storage systems. DOT T11294. 635 W. 27th. 212-662-6436.

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AND MINI-STORAGE
LOCAL • LONG DISTANCE • OVERSEAS
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DOT 10674 • ICC MC176990

LONG DISTANCE MOVES
Florida - Boston - D.C. & all other points. 635 W. 27th. 212-662-6436. DOT T11294

GALILEE MOVING, INC.
Fully lic'd & ins. 24 hrs. Res./Comm. Free est./Box del. DOT 11903. 428 W. 47th. Local/long dist. **212-247-MOVE**

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24-hr service. Big & small jobs. Local & long distance. 1000 S. Fort St., Harrison, NJ PM 00401. 212-925-1043.

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Fine art, antiques, packing, boxes, pads, dollies, bubble wrap. 644 Amsterdam Ave. NYC. Free deliv. 212-874-3866. DOT 670

RAINBOW MOVERS INC. - Since 1977
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1-800-4-MIRACLE "MOVERS"
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Luxury Lincolns & Cadillac Sedans—Lag. $18, JFK $26, Hr. Resv. 718-258-0774.

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Timely Wheels Car & Limo · 24-Hrs.
Chauffeured Lincoln Town Cars
TO: LAG $19, JFK $30, NWK $32
Five boros, shopping, sightseeing, Dinner/Theater, Out-of-town trips, Resv. Accepted. **212-645-9888 AMEX**

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Mano Matthews—Also dancers/sports massage. W.73. 212-724-0717, 787-1883.

Expert Swedish—Gift Certs. Deep tissue. Injuries. Jeanie - 212-750-8947. 7 days.

European RN, Therapeutic Bodywork.
Swedish/Deep Muscle, Gentle Medical.
Bayside - By App't. **718-279-0303**

Enjoyable Swedish Technique
To relieve body & mind. By app't. only. 10:30am-9pm, Mon-Sat. 718-631-5067

Taboo—Massage Therapist. Studio/Residential. 212-262-6583

LOTUS SHIATSU
Shiatsu - Swedish
Residential Service
NY PENTA Hotel
(212) 502-8732
Open 7 Days. Men & Women.

Massage Techniques—Hauppauge. Relief is just a phone call away. 516-348-7082

KOBE 56 · JAPANESE SPA
Shiatsu, Steam, Sauna. Men & Women. **(212) 586-0555 / 333-2588** 7 days

For Your Health—Waxing, Wrapping & Facials. Manicure/Pedicure. 212-472-0110.

Swedish, Shiatsu And Whirlpool—Call for an appointment. 212-832-3920.

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MASSAGE

MULTI-EUROPEAN MASSAGE
Our Delicate And Gentle Touch
Will Make The Memories Linger On!
10am-1am. 212-727-0558. Mon-Fri.

A Soothing Touch—Gentle & Relaxing. Midtown location. 212-355-3247

You Deserve The Best—Gentle & Caring. Village/Wall St. access. 212-727-9142

Complete Relaxation—European therapist. Private, East 50's. Sara 212-688-9874

California/Hawaiian Style—Manhattan residential only. 212-935-3711. 7 days.

Executive Stress Relief—Private. By appointment. 212-666-2816. $175.

An Exceptional Massage By French—Lady. Clean & Private. 212-888-3497

A Loving Touch—Sensitive, Relaxing, Quality Bodycare. In/Out 212-682-3632

Great Midtown Relaxation
A fabulous, superb massage.
50's - 5th Ave. **(212) 765-9628.**

A DELIGHTFUL MASSAGE
To relax body and mind.
East 50's - private. **212-754-1470.**

Royal Bodywork—The Ultimate In Relaxation. In/Out 212-545-1549

SENSATIONAL MASSAGE!
An experience in excellence.
W. Village (Wall St. access)...**212-645-4995.**

Come Closer To Everything—Including Perfection. Loving Hands. 212-689-1776

No More Tension—Let Our Experienced Professionals Relax You. 212-779-4297

Extraordinary Massage—Unforgettable! East 20's... 212-685-5614.

Magical Relaxation—Sensational Bodywork. In/Out. 212-541-9336

CLASSY FRENCH MASSEUSE
Relax your tension with a great massage. Studio/Residential. 212-472-1138.

"Float Through Your Day"—Heavenly Swedish Bodywork. Private. 718-575-3603.

A Superb Massage—New East 30's location. 212-213-5167 or 749-6785

MIRAMAR SALON E.61st (Park/Madsn) Studio - selective privacy, superb massage. **Credit cards welcome. 212-826-8814**

EUROPEAN TOUCH
Of a mature lady. Warm, considerate. Private. E 50. 10-8pm. **212-980-8172**

John's Unique Universe For Men—$150. relaxing, in/out services. 212-213-1207

Duo Balancing Massage—For executive men. Call John/Tomas. 212-265-9624.

Jackie's Massage. Frustrated? Total—Relaxation! 10am-10pm. E. 50's. 759-0032.

TOTAL RELAXATION
Relieve Stress, Tension. Private. Clean.
Many Therapists. By App't. Credit Cards.
Exit 33 LIE, Great Neck - 516-829-8830
Exit 43 LIE, Syosset - 516-921-0332

Linda & Judy
Excellent Quality Massage. Outcall Also. 212-371-9855

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Adventurous Male Seeks Special Lady—Single white male, 38, 6'2", 190 lbs, self-employed as a computer consultant. Also a pilot and former ski instructor. Enjoy athletics, travel, theater, movies, romantic dinners. I seek an attractive, shapely female who is intelligent, sensual, physically fit, has a sense of humor and is a nonsmoker, for close friendship, serious romance and to share our lives. GPO Box 1947, NYC 10116

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Ready To Settle Down?—Catholic woman sought, 27-37, attractive, tall, desiring a romantic relationship, marriage, children. I am a good looking, highly successful, very well-educated executive, solid values, Italian background, early 40's, with a caring disposition. Substantial note, phone, photo a must for reply. 3246 ✉

48-Year-Old—Jewish male physician, divorced, two teenaged children. Likes travel, skiing, Chinese food, home and family life. Seeks commitment with stylish, sophisticated Jewish woman, 35-50, with similar interests. Photo? 4200 ✉

Eclectic Renaissance Man—Jewish (nonreligous), 32, 5'9", successful MD, with GQ looks, romantic heart, athletic body, keen mind and sensitive soul. Seeking stunning lady of substance, intelligence, 25-35, who, like myself, loves to laugh, enjoys skiing, working out, fine dining, the arts (I play the guitar and sing), long talks, and romantic evenings. Photo a must. 3255 ✉

Jewish Female MD—30, seeks kind, 30-35, male MD/JD/MBA. Photo. 5276 ✉

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First Year In 90—First week, first class, beautiful woman, 35-42, desired by a divorced, sincere, secure, giving gentleman, upper 40's, who seeks a special woman, best friend leading to marriage. Please answer if you are as I, giving, caring, romantic and willing to share all of yourself, have a very optimistic up attitude, and be young at heart. Please send photo/note/phone. 4283 ✉

Somewhere Over The Rainbow—This Tin Man, a prominent, highly successful, Ivy MD/PhD, intensely romantic, adventurous, great-looking, 24K heart, 30's, dynamic, body of steel - much substance, style, humor, tall. Seeks his Dorothy, a sincere, bright beauty, under 38, for love, laughter. Reply requires photo. 4288 ✉

Pert And Pretty - Warm And Witty—Upper East side Jewish widow, Ivy grad, slim, stylish, professional, eclectic taste. Seeks caring, quality man, 55-65. 4286 ✉

International Businessman—Good-looking, successful, easygoing, fun-loving. Likes theater, dinner out, travel to faraway places. Wants very good-looking, sexy, stylish and intelligent young lady, 26-31, interested in similar things. Photo a must. 5268 ✉ ☎

To One Beautiful Woman In Her 20's—Are you: playful and insightful, ambitious and adventurous? I am. Do you love to: dance, create romance, ski, discover beaches? I do. This Tom Hanks-style professional male, 25, 5'9", would like to meet you. Note/phone please. 3235 ✉

Professional, Successful Male—Handsome, 44, 6'1" and trim, with a love for golf, music and travel. I'm looking for a very attractive, slim, intelligent female, 30-40, who's also happy and secure. Note/phone/recent photo, please. 4266 ✉

Handsome, Fit Pianist—30, seeks female. I love reading, karate, the beach, laughing. Note/photo/phone. 3243 ✉

You Were A Tomboy—Scraping knees, skinning knuckles and barely surpressing that smug little grin when the boys couldn't keep up with you. You're athletic, funny, bold, beautiful, smart, strong and yearning for the man who'll be your lover - and pal. I'm a successful, straight shootin', good-lookin', not high falutin', regular guy with a sharp wit and good body; very able to work with my head, hands and heart. If you're 25-35, let's meet in NYC (where I work) or in CT (where I live). Write me (I can return your photo). 3237 ✉

Really Handsome Attorney—Male, 33, 5'8", Jewish, trim, divorced, financially successful. Enjoys sports, theater, travel. Seeks very attractive, sincere, sexy woman, 22-35, for dinner, special friendship and possibly marriage. Note/photo a must. 3242 ✉

59-Year-Old Physician/Scientist—Caring. Loves classical music, art, literature and horseback riding. Seeks nonsmoking woman, 42-48. Photo please. 4261 ✉

Oriental Man Sought—By warm, very attractive, outgoing, highly educated and accomplished lady. He should be refined, MD, JD or entrepreneur, 30-36, 5'7"-5'10". Note/photo. 4263 ✉

Country Man With City Mind—Handsome doctor living in the mid Hudson Valley, 6', 46, who enjoys skiing, nature and compassionate people, would love to meet a woman under 44, of beauty and intelligence. 5281 ✉

Park Slope Woman—46, okay looking, would like to meet a man who is complex and likes to talk. 5283 ✉

A Boston Beauty—With brains and dynamism, petitely packaged, looking for an honest, together, over-40, Jewish man, not afraid of a challenge. 3241 ✉ ☎

So I'm Not An Angel—I smoke and you smoke. Male - 40, 5'5", loves rock and Mozart, beach or ski, wine or dine under water. I say work hard, play hard. Looking for a special cutie. Photo please. 4273 ✉

Go Ahead, Make My Decade!—Westchester black female, 33, cute, law student, 5'3", medium plus build, seeks secure, nice-looking, nonsmoking, witty, sincere male, 27-44, any race, who loves nature, is ready for marriage, family - and knows how to fall in love. 3233 ✉ ☎

Very Elegant, Beautiful, Exciting—Woman, great sense of humor, would like to meet refined, intelligent, successful gentleman. I have a zest for life and have travelled extensively. Please send letter with picture. 4274 ✉

Wall Street Partner—44, successful, handsome, Christian, athletic, playful man is seeking successful, secure, witty, attractive, athletic, businesswoman to enjoy life with. Enjoys skiing, tennis, dancing and travel. Photo please. 4295 ✉

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Attractive Widow—55 plus, seeks Jewish, interesting male, 60 plus. 4270 ✉ ☎

Handsome Professional—Single white male, 35, 5'6", 150 lbs, who enjoys dining, dancing, 'Dallas' and sports. Seeks attractive white female, 28-37, for rewarding relationship. 4253 ✉

One Beautiful Couple—MD, tall, fit, leggy, sexy - seeks handsome, passionate, sexy man, 40-50. Photo a must. 4246 ✉

Attractive, Soft, Chinese Lady—29, 5'4", well-educated, pretty - seeks traditional, successful man, 35-45. 3260 ✉

Captivating, Very Attractive—(Young 40) female, 5'6", slim, dark eyes, bright, eclectic, with style. Seeks unusual, secure male, 6' plus (40-47), very attractive, successful, fit, health conscious, humorous, etc. Photo/phone. 3245 ✉

Mr. Right—Gentle, witty, loyal - seeks sharp, foxy Jewish female (blond/redhead), under 5'3" and less than 110 lbs, age 21-34. POB 397 Island Park, NY 11558

Ginger Rogers Seeks Her Fred Astaire—Tall, European, Ingrid Bergman type, Jewish, business owner - needs handsome dance partner, 6' plus, 40ish, professional, entrepreneur, for Rainbow Room and more. Note/photo a must. 4252 ✉

Really Nice—Attractive and fit, gay man, early 40's, lover of trains and travel. Seeks stable, warm male with sense of humor - for close relationship. 4225 ✉

Classy Mom—Country warmth with city glitter. Suburban professional, 40's, attractive, slim, petite. Looking for night in shining armour to share love, family and life. Note/photo/phone. 3247 ✉

Handsome MD—42 years old, health conscious. Seeks slender, marriage-minded female, 30-38, who would like to raise a family. Photo/phone/note. 3254 ✉

Late 30's/Early 90's Redhead Woman—With love of Art Deco, world beat music, movies, humor, travel, humanity, good conversation and great friends - is self-made success with lots of heart. Would like to concentrate that energy on you: bright, energetic, loving, active, creative, involved, communicative and fun. Looking for the long-term. Ready? Photo helpful. 3256 ✉

Leo Looking For His Aries—I feel comfortable with someone in her 40's. I'm 49, slim, nice looking, Jewish. I believe the best relationships are based on a close, honest, warm friendship with plenty of *mental stimulation. I have various* interests - such as sports, tennis, classical concerts, Italian opera, trying new restaurants and enjoying each other's company. If this appeals to you, write to this together guy. I have a weakness for Capricorns and blonds. Tennis is a very big plus. Westchester. 3257 ✉

Barefoot Sophisticate—56, 5'6", 120 lbs, funny when serious, appreciative and aware, my own person. Uncommon woman learning to look toward "Everyman's" desires with a sophisticated, humanistic, centered, curious, forward-looking Jewish man with alacrity of mind and body. 3258 ✉

Doctor—33 years old, financially secure, attractive, outgoing, caring, supportive Jewish male - wants to marry a professional Jewish female, 24-33. I enjoy skiing, tennis, golf, cooking, vegging on the couch. Looking for that one-in-a-million *chemistry. Make my Mom's day.* Send note/phone, photo preferred. 5234 ✉

Very Special Manhattanite—Happy, pretty, witty, athletic, Jewish lady entrepreneur seeks simply terrific guy in his 40's, nonsmoker, who loves life, laughter and bright women. 5271 ✉ ☎

Brainy, Pretty Klutz—Seeks endearing, brilliant clod to take a trip through life together. 48-59, over 5'8". Note. 3240 ✉

Mutual Respect, Honesty—Sincerity, lots of love, passion, care and laughter. Need a 21-30 lady to share these ideals with a fit and ready Asian MD. 3261 ✉

Starting Over—Jewish professional woman, 5'5", with long, dark curly hair - guts, brains and heart. Seeks warm, intelligent man, 40-50, to discover romance, adventure and laughter together. 3263 ✉

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Attractive Brunette—Slim, petite, 30-year-old, Jewish professional female, seeking Jewish professional male, 28-35, who is interested in meeting someone special for romance. No smokers please. Photo appreciated. 3262 ✉

Pretty Westchesterite—40, thin, intelligent, divorced with children, seeks successful, educated male for a caring friendship and serious relationship. 4258 ✉

NYC Workaholic—Willing to give it all up for house in the country. Smart, attractive woman, seeking an honest, sincere man for romance, fun and yes, commitment. Me: mid-30's, 5'7". You: tall, mid-30's-40's. 4280 ✉

Exercise Your Option—On the market. Redheaded, green-eyed beauty, 5'2", 29, Jewish female - looking for loving, romantic, professional gentleman. 3248 ✉

Young Man—With great looks, brains and body, seeks his equal in a Jewish female under 30. Photo/phone. 5257 ✉

My Ideal Woman Is—Full-figured, very sensuous and over 60. Me? An attractive man, a bit younger than you, educated professional. 5282 ✉

Man Of The World—Age: 31; education: MBA; job: successful business owner; interests: too diverse to list; looks: above average. You are a liberal, educated, attractive woman, interested in a healthy, balanced relationship. 5263 ✉

Adjective-Free Man—Seeks unconventional woman. Writer, 30, looking for free spirit who values honesty, warmth and wit. If you are both doer and dreamer and suspect that much of what passes for common sense may be nonsense, send a note, jingle or sketch to 5266 ✉.

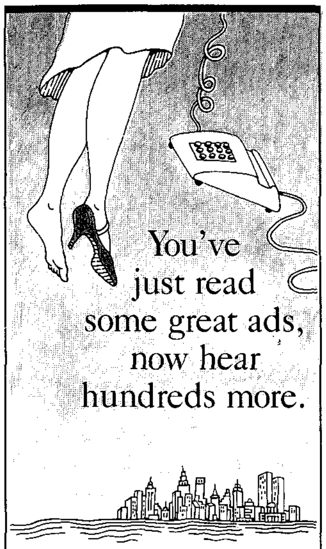
Bright, Energetic, Attractive—Jewish professional male, 36, 5'9", who enjoys sports, traveling, music and dining out, seeks a down-to-earth, sincere woman for a compatible relationship. Photo appreciated. 5269 ✉ ☎

I'm Too Picky And A Little Immature—But I'm also a very giving, fun-loving, very good-looking, tall, confident, gentle, athletic, affectionate, relationship-minded, easygoing, super-nice Jewish guy, mid 30's. You have similar qualities (petite more than welcome), but are so cute, thin, and gorgeous in a bikini - yet down-to-earth and easy to be with, that picky me can finally grow up. Photo and sense of *humor* a plus. 4249 ✉

Warm, Handsome, 42-Year-Old Man—Athletic, successful executive seeks an intimate friendship with a sensitive, attractive and fit 30-40-year-old woman. Family and suburban okay. Please, photo and short bio. 4248 ✉

A Psychic Told Me—To me place a personal ad in NY Magazine, and I would be in a very special relationship before long. Well, I've done my part. I'm in my early 40's, 5'2", 105 lbs, beautiful, intelligent, sophisticated, honest, romantic, loving, empathetic, cultured, worldly and successful. You are very special. 4251 ✉

Beautiful Blond—30's, tall, Lambada, Samba, exotic foods, Club Med to Aspen, Brazil to St. Tropez, champagne, jacuzzis. Looking for upbeat, good-looking guy, 30's, financially/emotionally secure (as I am), sensual (candlelit dinners) - to turbo and jet set with. Metro/photo. 4259 ✉



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Eligible Professional—40, 5'10", 150, divorced, loves classic novels. Wants to get to know an introspective and intelligent woman for committed relationship, age 34-46. Photo appreciated. 4282 ✉

Just A Nice Guy—Warm, attractive, intelligent, tall, slim, secure, professional Jewish male. Early 40's, live in Queens and work in Manhattan. Looking for sincere, pretty woman with sense of humor and old-fashioned values, for love and marriage. Letter/phone number/photo please. 3253 ✉

Witty Guy—Handsome Asian-American, Ivy League, successful, 30, seeks alluring, romantic, fun-loving white female for beautiful relationship. Phone/photo. 4244 ✉

Don't Give Up—Jewish male MD, 36, seeks Jewish female MD, 24-32. 4268 ✉

Fit, Pretty, Assertive—Older Ms. sought by handsome, adventuresome man, 37, for child-free future. POB 1941, NYC 10185.

Tally-Ho!—Tall, elegant good-looker seeks single man, 65 plus. 5209 ✉

Bora Bora Or Bust—Intelligent, amusing, attractive professional woman, 33, seeks friend for city fun and country sports... and a honeymoon in the South Seas. Photo/note. 4256 ✉

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If Dreams Were Thunder—And lightning desire, this old house would have burnt down a long time ago. Just give me something I can hold onto, to believe in just living is a hard way to go. Tall, fit, tender adventurer won't stop now. Please be smoke- and drug-free, statuesque, a woman of nobility, gentility and rage. Please be true. 5185 ✉

Festive, Fetching Female—Ferrets fine friend for forever friendship. I'm 33, blond, pretty. You're a man, 30-40, and, like me, worldly, bright, strong, successful and kind. Photo/note/phone. 4292 ✉

Attractive, Warm, Witty—Professional woman with youthful spirit and appearance and 42 years of wisdom, seeks a man, to age 50, who values communication, caring and fun. 3244 ✉ ☎

Dimpled Redhead—Feminine, nurturing, spirited Jewish professional, divorced. Seeks tall, handsome, cultured CEO type man 45-55 for theatre, symphony, tennis and domestic pleasures. Note/photo. 3268 ✉

Observant Jewish Male, Vegetarian—Warm, witty, dynamic, attractive, 50's - seeks beautiful female counterpart, of childbearing age, for great adventure of love, marriage and parenthood. 4284 ✉

Strikingly Sensual Psychologist,—(39) seeks sensitive, slim, somewhat off-beat, successful sensual male, 35-50. A high level of intelligence and education, handsome appearance, sense of humor and communicative ability is essential. I'm unusual, funny, pretty and intriguing. Let's laugh, play and relate. Photo. 3269 ✉

Pretty, Witty Blond—Petite, 40-plus, lovely lady seeks intelligent, sensitive man, 35-50, for fun and friendship. Animal lover and aerobaholic preferred. Photo/note. 3267 ✉

Bright, Athletic And Feminine—If outdoors and honest, active and energetic, starlight and candlelight, sensuous and adventurous, Beethoven and Beatles appeal to you, drop me a line. P.S. I'm 34, 5'7", and would prefer a nonsmoker. 5270 ✉ ☎

Bright, Blue-Eyed Blond Beauty—Elegant, slim and sexy, emotionally and financially secure, 38, 5'6", nonsmoker, looking for new friend. 5260 ✉

Magnetic Male—Very attractive (really), sweet, intelligent and exciting Jewish attorney, 31, seeks special woman who is beautiful, sweet, intelligent, sexy and 25-35. Please send note and picture. You won't be disappointed. 5265 ✉

Ebony Beauty—5'9", slim, athletic, 41, successful, independent, seeking special male, 40-49, jazz lover, enjoys all the finer things in life. For special relationship. Photo/phone please. 5286 ✉ ☎

Footloose and Fancy-Free—Emotionally and financially secure 46-year-old, divorced, nonreligious Jewish mother of college sophomore - seeks professional, bright, honest Jewish man, with a sense of humor and good self-image. I hope to meet a man who can be my best friend, appreciate my values and life style - and one who shares my pride in our Jewish heritage. 3249 ✉

Slim, Attractive '90s Woman—Happy, healthy and bright, would like to meet a New York man of substance, over 5'10", over 45, intelligent, funny and handsome. Let's talk. 5267 ✉

Amusing, Warm, Successful—Editor, 37, who loves the outdoors, jogging, movies, travel and fun - seeks fit, bright, vivacious, nonsmoking woman to enjoy NYC with. Photo? 3259 ✉

Single Black Businessman—5'8", trim, handsome, no family in NYC area, seeks lady in same circumstance. 5277 ✉

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Gentleman, Jewish, 38, NYC—Historian, writer, Anglophile, Russophile, awful actor, tall, presentable, theatergoer, filmgoer, museumgoer, concertgoer, hiker, biker, unmaterialistic, unhip, unhurried, unattached, seeks clever, friendly gentlewoman. 5278 ✉

Secure Japanese Businessman—Seeks 20-35, attractive female who is interested in Japan. Please show me real New York life! Photo please. 5280 ✉

Do You Hanker For A Banker—Who's witty, warm and wise? With dark brown hair, complexion fair and blue engaging eyes. A lawyer too, who seeks in you a feeling, funny friend - who could become that special one with whom the search will end. So if you find yourself inclined this single soul to seize, compose a line or verse or two and send with photo please. POB 1596, Gracie Station, NYC 10028-0013.

Asian Woman Sought—By successful MD, 36, for long-term romance. Must be a caring, thoughtful individual who enjoys a warm, quiet home life. Photo appreciated. 4264 ✉

Androgynous, Athletic, Adorable—Warm, petite Jewish female, physical therapist, 30's. You are 35-45, bright, fit, in touch with your feelings, and have progressive politics. 3250 ✉

Young At Heart—Single Wasp man, 44, West LI professional, nonsmoker, 6', 175. Enjoys travel, movies, dining, jazz. Seeks single, Christian, LI or NYC lady, slim, nonsmoker, for committed relationship. Note/photo desired. 4275 ✉

Great Smile, Warm Heart—Attractive, Jewish, Ivy-educated, petite female, 30. I love the outdoors, biking, Woody Allen movies, Papaya King and French Bistros. Would love to meet professional Jewish male to share thoughts, have fun and develop long-lasting romance. Note/photo/phone. 4262 ✉

Boring Ad, Interesting Person—I am a single white male, 29, tall, successful, caring, Ivy-educated, down-to-earth, swimmer and part-time sax player. You are a white/Asian female, 23-33, intelligent, fit, nonsmoker, with some artistic interests and a sense of humor. Note/phone/photo. 4276 ✉

Exotic Asian Beauty—28, Manhattanite, hopeless romantic - is tired of the superficial singles scene. Save me! My hero is a male professional, 28-40, any race/religion, with sense of romance and happy ever-after! Phone/note/photo. 4277 ✉

King Of Hearts Seeks Queen—Attractive Jewish theater director/lawyer, wishes to dance, laugh and share magic with intelligent, slender woman (32-40), 4-ever. Photo/note. 4212 ✉

CT Gal—50, slim, pretty, educated, professional, seeks mate. 5272 ✉

Date Wanted—With very mature female, by black male, 34, 6', 190 lbs. 5275 ✉

Attractive Jewish Widow—5'7", in 70th, would like to meet warm, affectionate, well-educated, intelligent man. Recent photo/phone. 5236 ✉

College Professor—30, male, Jewish, intelligent, caring, attractive, good sense of humor, traditional but slightly offbeat. Seeks pretty Jewish woman, 24-32, bright, loving, sensitive, genuine, family-oriented, for serious relationship. Photo/note. 4267 ✉

Soul Mate Wanted—30-something, attractive, mixed race (black and white), single lady with one child - seeks attractive, intelligent, sincere single gent. Send note/photo/phone. 5273 ✉

NJ Lady—32, 5'4", slim. Gentle, quiet, caring. Non-career woman. Likes movies, Caribbean beaches, squirrels. Seeks loving male counterpart for life. Photo/bio. 4257 ✉

Sincere, Secure, Handsome Man—In my 30's, athletic, well-traveled, 6', good sense of humor. Interested in meeting an exceptional woman for a lasting relationship. Bio/photo/phone. 5274 ✉

A Mature Photographer—Professional professional. Odd? Perhaps, but kindly. Dislikes stubbornness, otherwise flexible, 39. Seeks confident Jewish female, about 30. Phone/photo/note. 3236 ✉

Widower, 39 - Czechoslovakian—With two boys, 4 and 6, is looking for a new mother and wife. Woman's heart, hands and tenderness are irreplaceable. 5163 ✉

Slim, Attractive Male—Catholic, NYC professional, seeks slim, petite woman, 23-30, for serious relationship. I'm 27, 5'8" and well-educated (Ivy MBA). Note/photo essential; will exhange. 3239 ✉

Happy Home—Successful, youthful, lovable, attractive exec, 40's, misses commitment with quality lady. Realistic bio/statistics/photo. 4272 ✉

Academic Psychiatry Researcher—PhD woman seeks intelligent, good-hearted man. I'm 33, 5', attractive, lively, of Jewish/gentile parents. Love hiking, plays, canoeing, museums. Note/photo. 1793 ✉

Looking For A Man—Tall, 40-50, nonsmoker, no drugs - loves to be outdoors, walking, hiking, cooking, eating out and in, financially secure, wants to improve emotional and spiritual growth. I am a youthful 45-year-old, attractive mother of two grown children, financially secure, looking for a man to grow up with. Send photo and letter too. 4271 ✉

Attractive, Sophisticated—Black Puerto Rican, 33, seeks single male - attractive, successful, intelligent, high values, 30-40, for serious relationship. No children/smoke/drugs. Photo/note. 4265 ✉

Best Of Both—Competitive runner from LI, educated, successful professional, young 44, seeks petite city lady to enjoy both country and city life. 4245 ✉ ☎

ASSORTMENTS

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STRICTLY PERSONALS

Beautiful Jewish Girl—Petite, with eyes that don't quit. 32-year-old romantic, with a terrific 4-year-old daughter, seeks handsome professional with sense of humor, looking for a meaningful relationship. If you're ready for something important in your life, here's your perfect opportunity. Photo/phone. 4291 ✉

Looking For Happily Ever After—Single Jewish male, physician, 36, kind, warm-hearted and athletic. Enjoys dining, dancing and sports. Seeks intelligent, kind, athletic, attractive Jewish female. Note/photo/phone. 3251 ✉

Marriage-Minded Male—How does a successful, Ivy educated, witty, interesting, warm, caring, sincere, romantic, good-looking, tall, slim, 37, Jewish male find a quality lady for 1991 and forever. Photo please. 4294 ✉

Prime And Primed Male—Fit and vibrant entrepreneur, 40's - seeks fit, active, bright, thin, unencumbered, 34-41, ready for commitment to share life's wonders, laughter, dining. Note/photo; all musts. 4289 ✉

My Daughter Wrote This—Help wanted - one white male, to date my mother, 42, and get her out of her daughter's hair! She's better looking than any of my friends parents, and has a great sense of humor and personality (even my friends think so). Must be intelligent and spontaneous, have a good sense of humor. Must enjoy life and activities from the Mets to the Met, and be willing to worship her two wonderful children. 4296 ✉

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 694

BY MARY ANN MADDEN

Detective: "I have Mace on this key chain, so talk, mister, and talk fast. Who are you?"

Love: "He means nothing to me, Jonathan. I met him at the barbershop."

Above, cine qua non for the nineties. Competitors are invited to select any category of film and devise for it a typical line or two.

Results of Competition 691, in which you were asked for the prologue to a Romance.

Report: Druids. We got Druids. We got lots and lots of Druids. Some romance in the A. S. Byatt "Possession" sense. Some from the Rosemary Rogers School of Dramatic Interpretation. Withal, a veritable trust fund of verbal mayhem. For this relief much thanks. This, then, is our story. And we're sticking to it.

First Prizes of two-year subscriptions to "New York" to:

As the carousel played its last twinkling tune and little children yawningly clutched their balloons homeward, the Great Carnival of Dr. Oblivion prepared for the night. Half hidden in the shadows, a small hand parted the curtain from within the songbirds' cage. A young woman with pointed ears and short green hair peered out. "Look, Pipkin," she said to the marmoset on her shoulder, "he's gone. If the spirits stay with us, we can recapture the Treasure of Tomorrow and be away by daybreak."
J. Bickart, Washington, D.C.

Although this writer is credited as the "author" of this work, the story is actually written by Istnofret, a lesser queen of Rameses II, for whom I am privileged to channel.
T. Nash, Winston-Salem, N.C.

From beyond the crooked flagstones upon which this rustic table sits, and from beyond the emerald slopes that fall away below those flagstones toward the paler, water meadows where Shetland ponies breast the steaming dew like equine inflatables in some gray-green sea, echoes the unsettling sound of salmon being hit with a brick.
M. Chabon, Los Angeles, Calif.

Runner-up Prizes of one-year subscriptions to "New York" to:

Buttermilk was at the Baldwin, tinkling a forties kinda tune, when the Idaho blonde pushed herself onto the lid and began singing, "Toodle lummah lummah, toodle lummah lummah, toodle eye ay. . . ." Buttermilk stopped playing and asked, "Where'd ya hear that?" She replied, "*Non capisco, signore.*" It had begun.
Bill Zimmerman, Cheltenham, Pa.

Gifts to the newborn child poured in. Sterling-silver cups. China cereal bowls. Silk dresses. Hand-crocheted pram blankets. And among all the pink and yellow and blue ribboned packages was a small box wrapped in glittering gold paper, marked only with the child's name. No card was found. The mother wondered as she untied the elaborate gold bow. She smiled at the contents, an omen that would follow her child for the rest of her life.
Sally Levine, Chicago, Ill.

After twenty years with Aztec Cement, Marvin was so inveterate a stoic, he married a pregnant, hard-bitten woman called Crusty. When the baby arrived, he called it Wheeler. From the dross of this obdurate marital enamel they founded the New World Senate, only to be plagued by Wheeler's ceaseless multilingual filibuster, until the intervention of Brakeman.
Raymond S. Kauders, Montesano, Wash.

And Honorable Mention to:

Because light forever follows the curve of this, our universe, a keen mind's eye can conceive of seeing a time so long ago—it is now: in a place so far away—it is here: with creatures so inhuman—they are us.
James W. Penha, Staten Island

Charity Wayne had never left the grounds of Wakesford, but Vance Farrow had seen her and knew she would be his. It had happened by chance: he riding his tall chestnut mare and she walking the two albino Danes. When their eyes met, even the animals knew something was stirring. Then the horse bolted.
Jan Streilein, Johnstown, Pa.

In a faraway land there lived a lonely prince. From the walls of the Great Castle whence his father, the Caliph, had conquered the local, once-merry Gonif people, Prince Ali, Inheritor of all he could imagine, was melancholy. "The people are subject unto me and render tribute, but do they love me?" said the young prince. The Grand Vizier, Jaffa, whispered in reply: "Vest thyself in Gonif dress tonight. Steal away from the Great Castle and mingle with the raggle-taggle people. Then will you know the Truth." And in a deeper whisper yet, "Fear not, for I will guard your throne. Personally." And it came to pass that on this night Ali slipped out from the Grand Castle—never to return. So begins the tale of the prince who was a Gonif.
Jack Ryan, N.Y.C.

My grandfather John Rowland III read Horatio Alger as a boy and willed the books to his sons. Strange, because he was the son of a southern textile baron and Melody Brown Rowland, the daughter of a poor Ozark farmer who quoted Socrates. Stranger still that this handsome fellow with a sharp eye for a pretty face and figure and the auburn-haired beauty should have both journeyed to Alaska as missionaries. This is their story, and I write it from the Baptist Eskimo Retreat in the Bahamas.
Marilyn Napier, Los Banos, Calif.

It is said that long before the first Baron Swanbird erected a Castle Krongold in the Dell of Weathersfield, it was the site of mystical rites known only to the Druids, and not even all of them. Yes, only a few were chosen, and they told the legend to their successors. Now, alas, when we need it most, this information seems lost. But it is further said that the truly pure of mind and body can find it again.
Joel F. Crystal, Scarsdale, N.Y.

Wyoming campfires still ring with the ballad of Bridey McVee, pride of Painted Sky, and her living elixir, Maxwell James, cousin to Jesse and infamous love-potion hustler. Here is their tale.
Tom Moloney, West Milford, N.J.

In the vale of Penumbria, superstition has it that a man may tell the nature of his bride to be by skipping a stone across a lake. If the stone skips once, she will be rich. If twice, she will be wise. If three times, she will be true. But if the stone skips not at all, there will be no marriage. Of course, this is merely superstition, and only the most foolish Penumbrians give it credence.
Larry Laiken, N.Y.C.

Heather knew the rugged Master of the Manor was spending all his winter afternoons in the library with the mysterious young lady from Paris. But she knew also that he would take notice of her in the summer, when her delicate skill at croquet would surely earn his attention. Now, all her waking hours every day must be given to keeping the beautiful visitor from learning the game.
Don Wigal, N.Y.C.

One hundred thousand fathoms beneath the Sea of Transitional Clarity lies a pulsating fragment of meteoric origin, or so claim the astronomers of the Nether World as they await its emergence as the surface, spewing forth the pearls of Neptunial Civilization.
Margaret D. Dale, Longmeadow, Mass.

It is said that a woman with red hair draws a man to her like a flame draws a moth. And if that red-haired woman should have green eyes, she shall attract many moths.
Mary Jane Nottage, Cleveland Heights, Ohio

Her diary read: "Forty years ago today I met Justin. His horse balked at our wellspring and threw him. He landed at my feet, unconscious. When he opened his eyes he, said, 'Marry me.' I should have told him then the secret that I have kept all this time. Perhaps we might have survived: Jamison, Jeremy, Jillian, Jonathan, and Justin himself. Perhaps all of Dungleary might have survived."
Patricia O. Simmons, Louisville, Ky.

This is the history of a woman whose only crime was to want to be loved. All she ever desired was to belong to somebody. As a result, she was forced to endure the lowest of lives. I am that woman, and this is my story.

John Saponaro, Brooklyn

When Buffy Morgan-Namby was seventeen, she secretly packed her belongings, waited until her parents were asleep, and quietly left by the back door. No one could find a reason for her leaving the comfort and love of her home. But there was one secret that took the next five years to discover. And therein lies our tale.

Leonard Adelstein, Cleveland Heights, Ohio

Deep within the wrinkled carpet of the Chortling Hills, there lies a wee village. As our tale unfolds, the well is dust, the Springle Coot but a dim hope, and the laughing folk are silent and afraid.

James Morgan, New Brunswick, N.J.

Every moment of her day was filled with the question. And when she decided it was best to leave that life and seek what the future held, he would walk back into her heart from the woods. This time, he did not come alone.

Connon Barclay, Holland, Mich.

"Mislike me not for my complexion," quoth this son of the burnish'd sun, the full-blooded African prince in burnoose and scimitar. "Nor will I," said the lance corporal of the Queen's Own Fusiliers. "But, blimey, I hain't never seen so dark-visaged an A-rab chief." So begins the tale.

Arthur Litoff, Dillsburg, Pa.

Constanzia clutched her ragged shawl more closely and drew near the fire. The dark eyes of the bandidos glinted as their women sang the ancient gypsy melodies. Abducted! Very well. But they would never see her cry.

Angelo Hastings, N.Y.C.

'Tis common for a king to have many mistresses, but 'tis rare for a mistress to have many kings. Yet that is what happened in 1250 A.D., and here begins the story of Molly of Wiltshire.

Inside Story Staff, Chagrin Falls, Ohio

The Count of Richmond was rumored to be passing fancy. But the evil deeds of his forbears had alienated the shadow people. Thus the family fortunes were in decline, and the young count was making do as a swineherd. Though often befouled, he was contented. This morning, the brood sow had revealed herself to him as a sorceress.

John T. Meehan, South Huntington, N.Y.

A High Priest visited the town of Abydus and met a peasant named Dynicus. They fell in love immediately, but a marriage was out of the question. What a surprise when Zeus said, "What the hell, why not?"

Jay Stein, Las Vegas, Nev.

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 694, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by January 11. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the February 4 issue. Out-of-town postmarks are given three days' grace.

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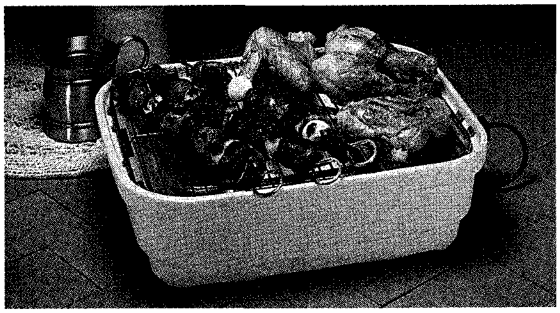

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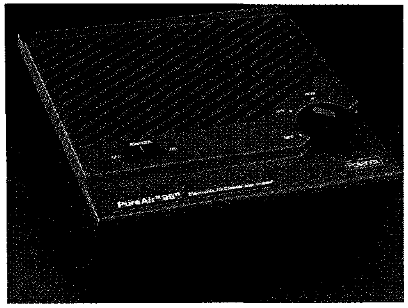
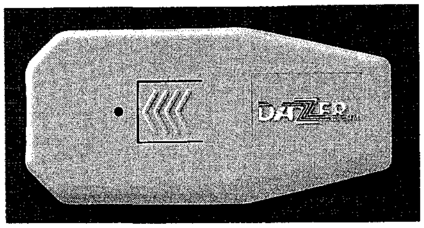
Concern about air pollution is on the rise. The Pollenex® Pure Air "99" Air Cleaner with Ionizer will help clear the air around you. A high voltage generator produces negative ions that help reduce minute particles of dust, tobacco smoke and other airborne pollutants. An electrostatic air filter intercepts larger airborne particles and has a deodorizing action too. Two speed air flow control. So now you can breathe easier with Pure Air "99". **$69.98** ($7.50) #A1962; 2 for **$125.98** ($10.00) #1962/2



▼ **HELPFUL TO HUMANS HARMLESS TO DOGS**



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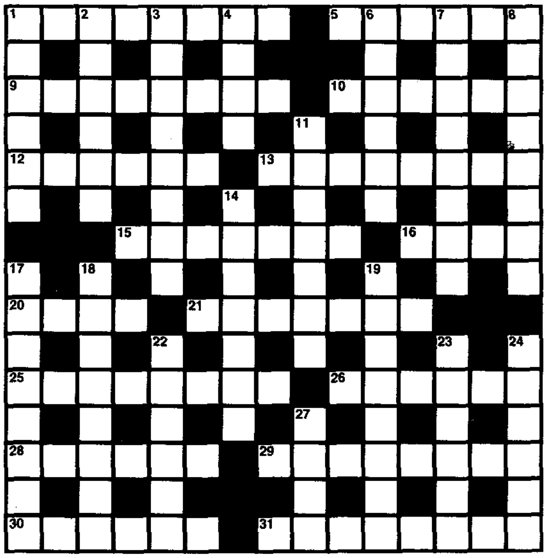
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Takes a roundabout way to work. (8)
5 Counsel out of breath. (3, 3)
9 With difficulty, altering the whole arrangement. (8)
10 Inflexible old deity in the eye of the storm. (6)
12 Took part in a running match. (6)
13 Retreat, having only a small quantity to give away. (8)
15 Can it be after five or later, he calls? (7)
16 Illness must be socially acceptable in time. (4)
20 A wary grey. (4)
21 Bury it for friendship's sake. (7)
25 Starts the card game and it's shambles! (8)
26 Left lying in the sand to achromatize. (6)
28 Plant ten in a soil substitute. (6)
29 Initial arrangement. (8)
30 Contracted dermatitis using this farm equipment. (6)
31 Lad grabbing middle-aged chap used to threaten children. (5-3)



DOWN

1 Records Western customs. (6)
2 Belief getting a small number into trouble. (6)
3 Eating out in Monaco is irresistible. (8)
4 Metal for the van. (4)
6 This bird has ring round middle of leg. (6)
7 Chaff, it's hurtful in time. (8)
8 Submitted for what the building contractor did? (8)
11 Be delighted about the girl. (7)
14 Thirty seconds are time enough to reach the tower. (7)
17 Don't put into harbour—you need this document. (8)
18 Doctor hands out a large amount. (8)
19 Certainly not a rare commendation. (4, 4)
22 Station clear of the rink. (6)
23 Going up and down the grass. (6)
24 Article in support of bogus priest. (6)
27 Whirpool activity. (4)

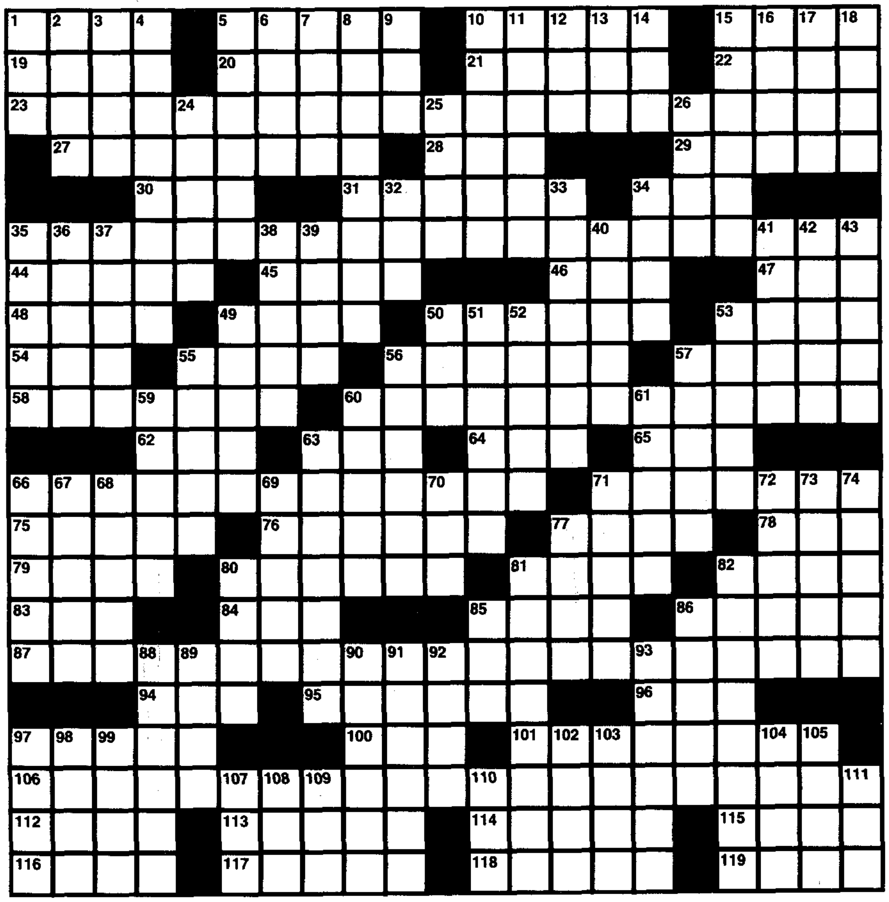
'GETTING A START' : 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

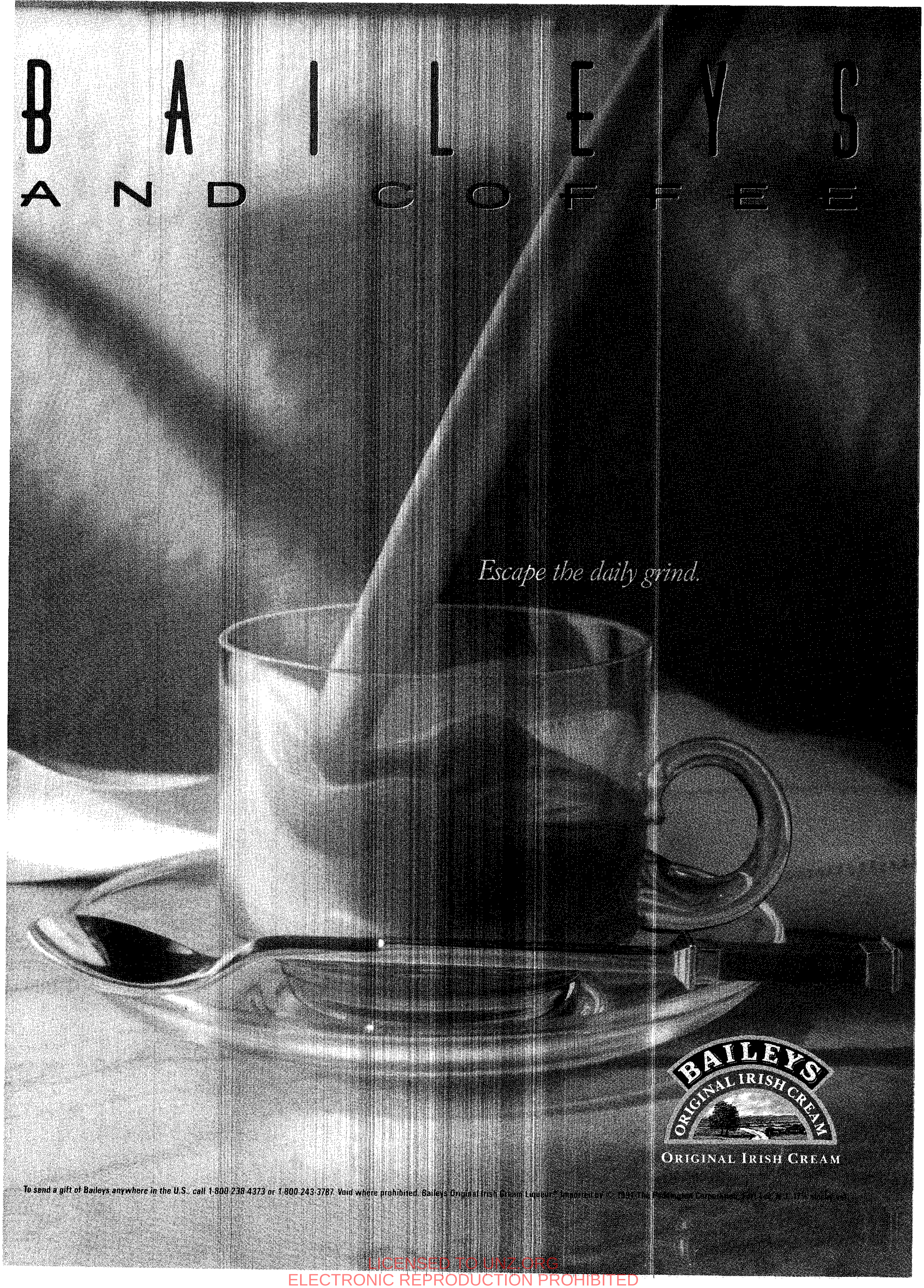
1 Bits of butter
5 Jumps from a plane, with "out"
10 Terrible
15 Barbershop quickie
19 Strip skin, as by whipping
20 As —— the hills
21 Off the leash
22 Meander
23 Workout starts
27 Delayed explosive
28 Radio-transmission letters
29 Embarrass
30 Valiant cockney
31 Arose in discussion
34 La-la preceder
35 Bowler's start
44 "That's ——," Dean Martin hit
45 Vietnam's neighbor
46 Comparative suffix
47 "Le Coq ——"
48 Whig's opponent
49 Sugar cube
50 Dog tags
53 "M*A*S*H" star
54 Hall of Fame name
55 Source of burlap
56 Lemmon film of 1972
57 Refrigerant gas
58 Double-breasted jackets
60 Where to start in "Monopoly"
62 L.A. college
63 Sault Sainte Marie
64 Before esses
65 Mouths
66 How divers start
71 Wondrous
75 A pitcher does it
76 Ann Sothern role
77 Lincoln namesakes
78 Used to be
79 Hubbubs
80 Male falcon
81 Regretted
82 Fender bend
83 Bo Derek's rating
84 —— up (in a huff)
85 Alley Oop's love
86 Hair conditioner
87 Presidents' starts
94 Silent greeting
95 Biblical hunter
96 Photo blowup: abbr.
97 Rare-violin maker
100 Two-word-name abbr.
101 Remove, as a beard
106 How to start on December 31st
112 Nurtured
113 Actress Jergens
114 Andrea ——
115 Aleutian outpost
116 Not complicated
117 Looks fixedly
118 Become distended
119 But not least

DOWN

1 One-stripe GI
2 Very much
3 Boxer Mauriello
4 Equality of opposite parts
5 Creamy candy
6 Dog of the tropics
7 The same: Lat.
8 Meat buy
9 More S. than E.
10 Gibson of tennis
11 Disconsolate
12 Sly one
13 Put into service
14 Gaelic sea god
15 Of Indian groups
16 Sub —— (in secret)
17 Famed lithographer
18 Engage, as gears
24 Spooky
25 Having no sensation
26 Elder Reiner
32 Adlai's monogram
33 Pedestal bases
34 Rocky elevations
35 Croc's kin
36 Act up a storm
37 Rich German cake
38 Pigs out
39 Domesticated
40 Make a double knot
41 Lazed
42 "Let —— bark": Shak.
43 Igneous-rock prefix
49 Sway suddenly
50 Nobel author Andric
51 Impairment
52 —— nous
53 Tapestry city of Franc
55 Kids around
56 Awaken
57 Golfers' shouts
59 Gas, coal, etc.
60 Vitamin B–complex acid
61 Laid 'em in the aisles
63 Athenian's rival
66 "The Girl —— Marry
67 Pulitzer poet
68 Coin of Sweden
69 Desert prince
70 Nothing
71 Draw —— on (aim)
72 Olympics hero Jesse
73 Parsonage
74 Kefauver of the Senate
77 "—— Lang Syne"
80 Loud plop
81 Troupe's performanc
82 Unfaithful
85 Lennon's spouse
86 Magazine plea
88 Messy
89 Enter
90 Quiver of excitement
91 Playing marbles
92 ". . . in the heart —— the head?"
93 Disclose
97 Caen clergyman
98 Dame Hess
99 Deity of 63-Down
102 Roll-call reply
103 Indigo
104 Greek cheese
105 Domino or Waller
107 Mouth muffler
108 Gilbert & Sullivan princess
109 Pince-——
110 NFL scores
111 Same old routine



Solutions to last week's puzzles appear on page 92.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